

# Modern

# LITHOGRAPHY

Rochester Institute  
of Technology

FEB 1961

WILSON

.....

*In this issue*

Offset for Newspapers  
Story of Colortone Press  
Lithographer's Promotions  
Printing Week Roundup  
Litho History  
Education for G. A.  
Where LTF Dollars Go

FEBRUARY, 1961





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One of the world's largest music publishers, Schirmer's yearly offset printing output is estimated at 140 million pages of music. In an operation of this size, production costs must be kept at a minimum. *Problem:* to find a film economical enough for big-volume printing, precise enough to reproduce hairline detail. *Gevaert's answer:* **Copyline O 71m Film** (base thickness .004")

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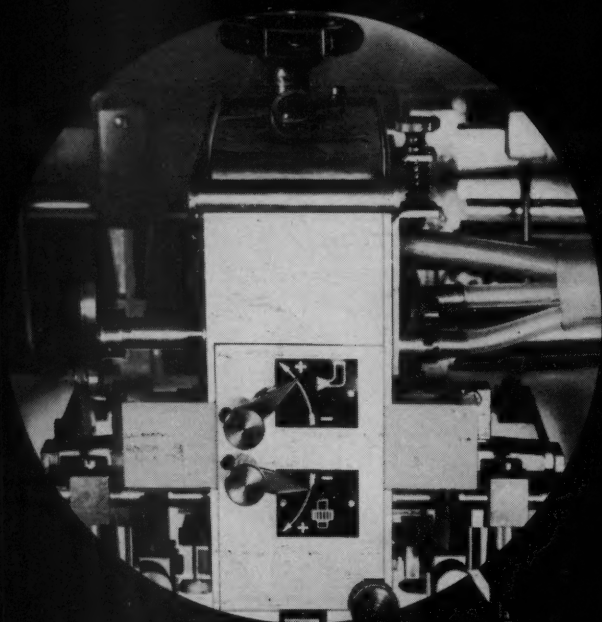
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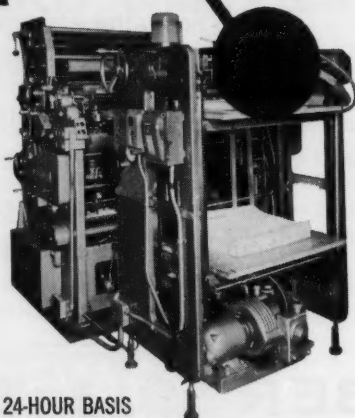
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## Cover

Nothing is too good for a new five-color web-offset press, according to this happy group at Colortone Press, Washington, D. C. Toasting the new equipment in champagne are (l.-r.) Joseph Smith, head pressman, Brainard "Buck" Burgess plant superintendent; John Dusterhoff, assistant pressman; and Al Hackl, owner of the company. Story on page 36.

WAYNE E. DORLAND  
Publisher

HAMILTON C. CARSON  
Editor

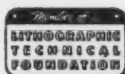
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## MODERN LITHOGRAPHY

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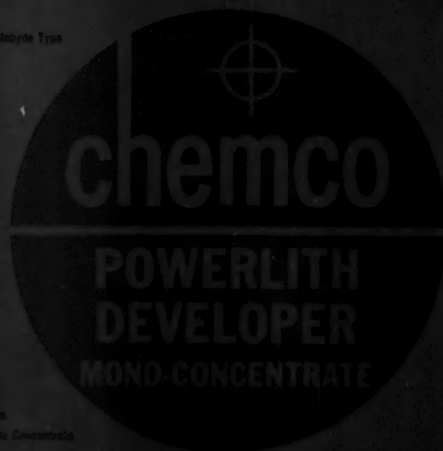
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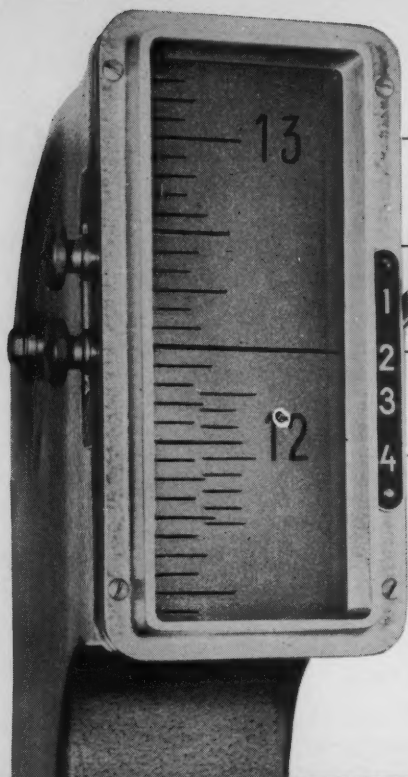
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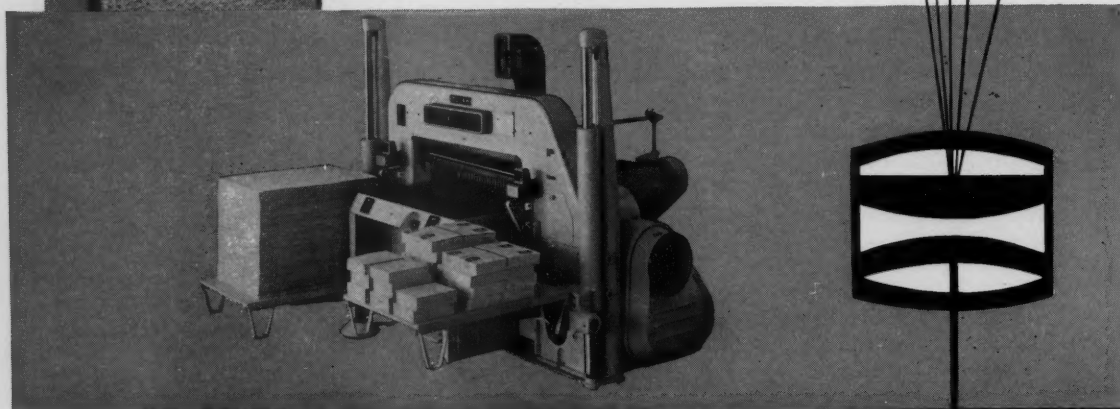
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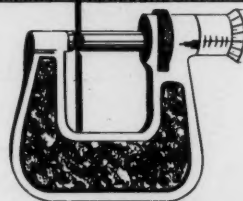


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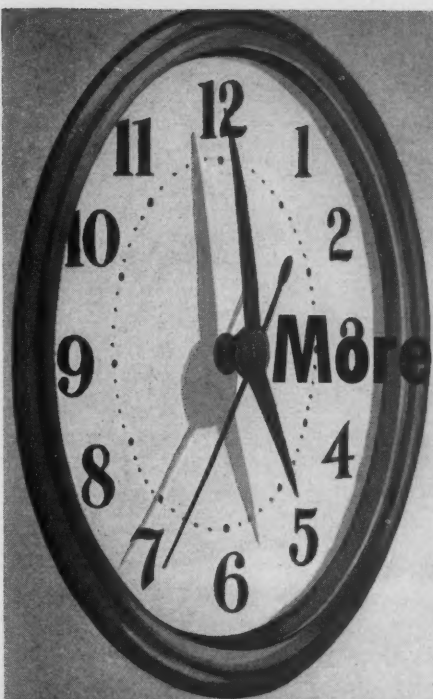


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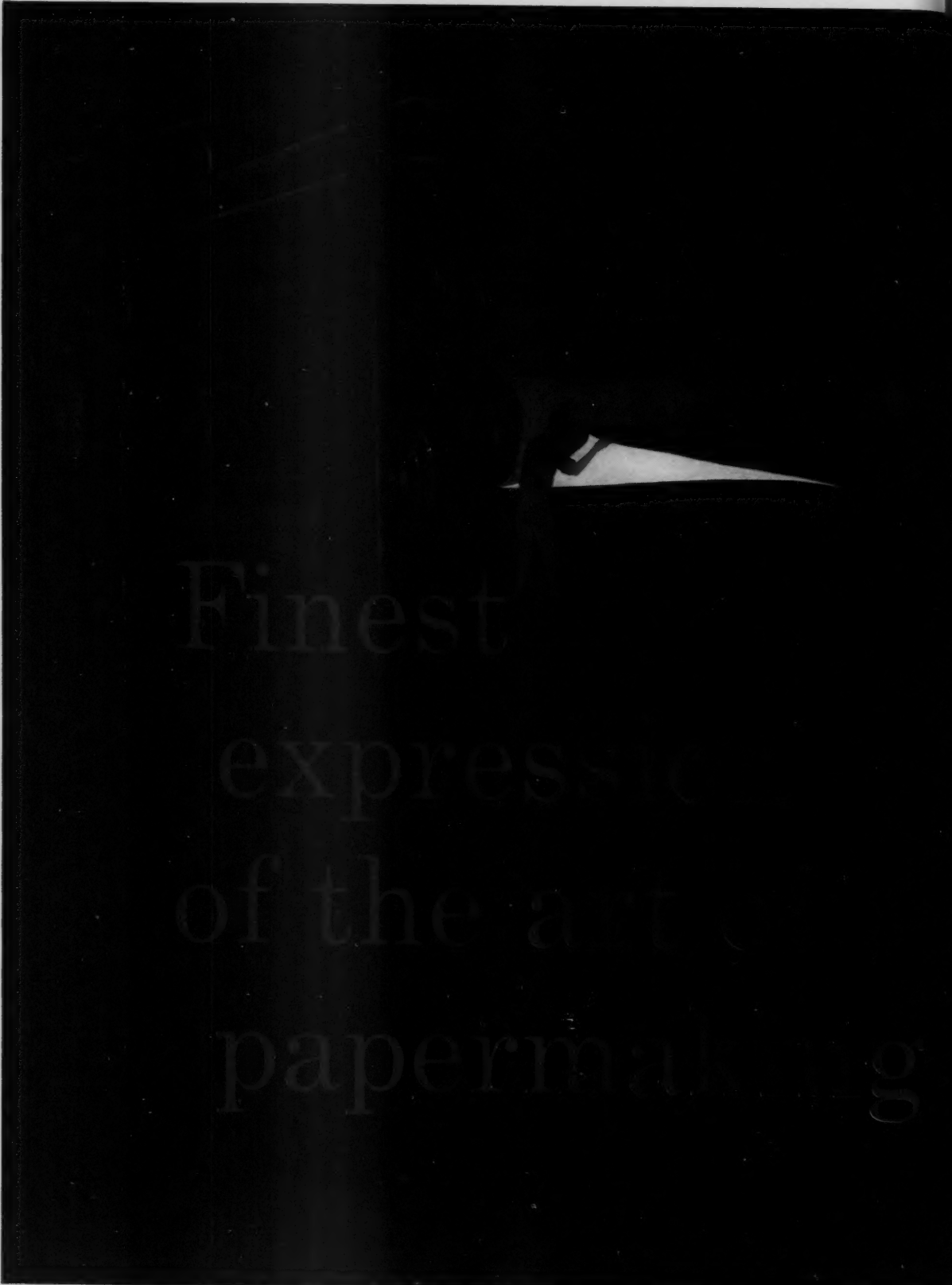
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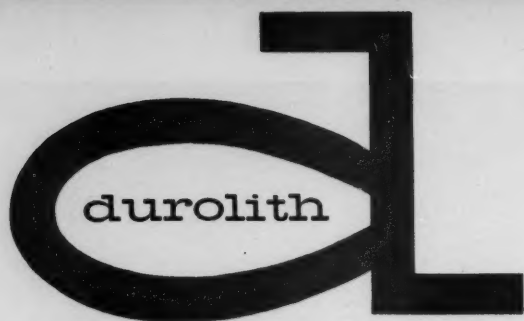
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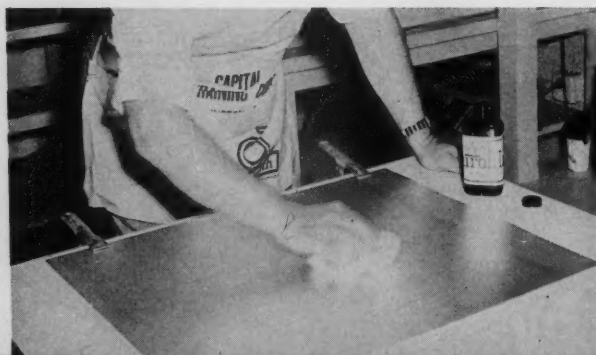


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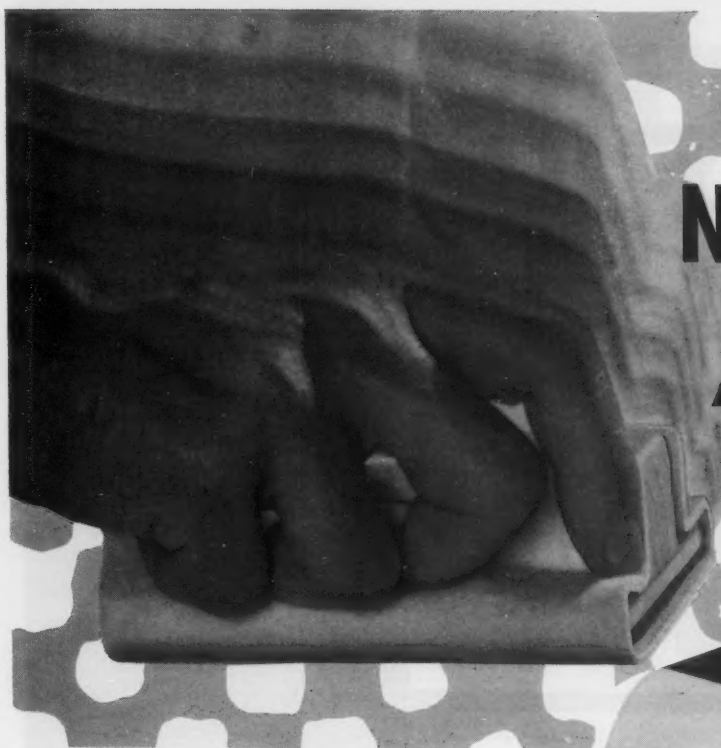
#### **DEVELOP**

Apply D-250 Black Image Developer. Develop with sponge until all of the coating is removed. Image will appear black. Remove excess developer. Apply thin coating of 2 Baume Gum and dry.

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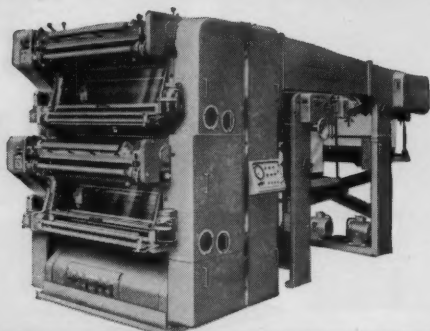
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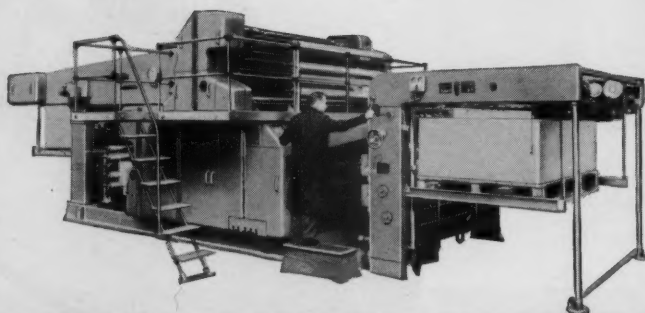
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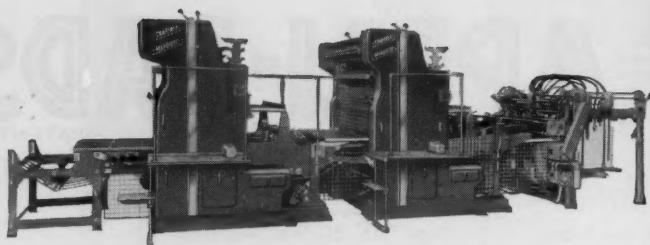
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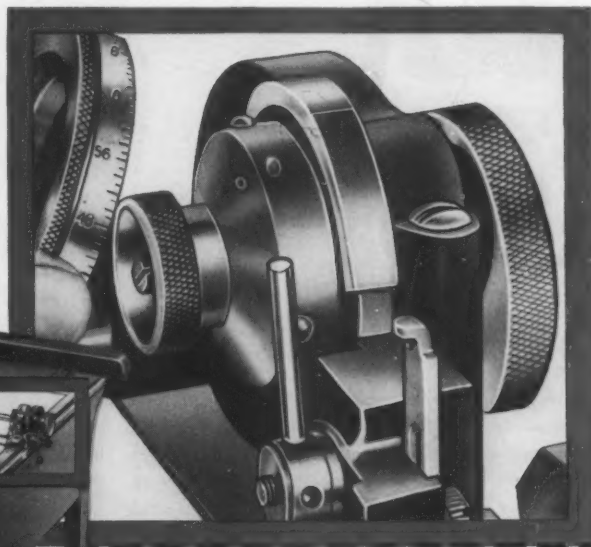
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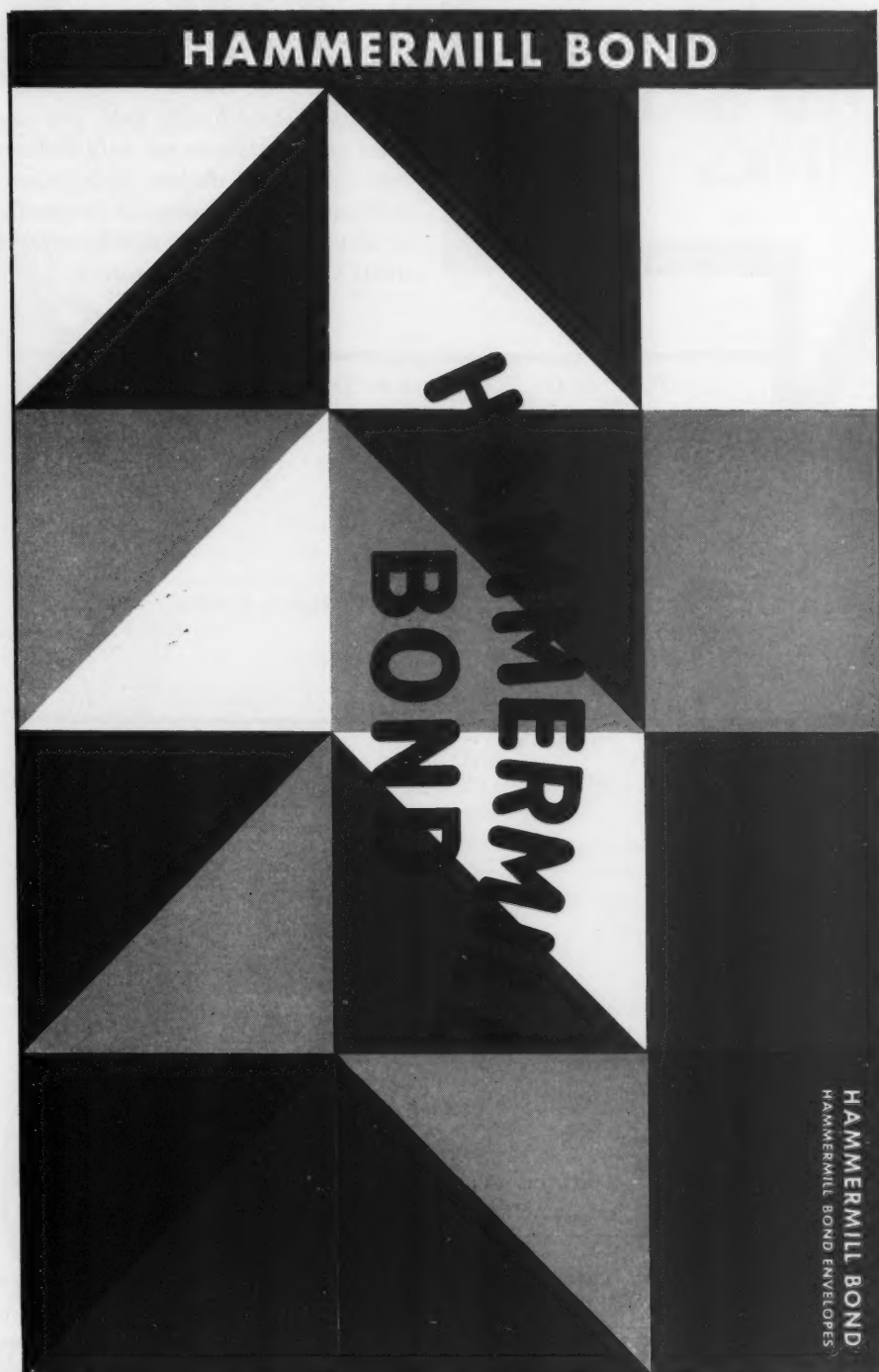
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## Meetings

**Lithographic Technical Foundation**, Educational Committee meeting, March 13, 1961; Members' and Directors' meetings, March 14, 1961; Research Committee meeting, March 15, 16; all meetings in Sheraton Blackstone Hotel, Chicago.

**Web-Offset Section**, PIA, annual meeting, Edgewater Beach Hotel, Chicago, April 19-21.

**Lithographers and Printers National Association**, annual convention, Arizona Biltmore Hotel, Phoenix, Ariz., April 30-May 3.

**Southern Graphic Arts Association**, 40th annual convention, Andrew Jackson Hotel, Nashville, Tenn., May 3-5.

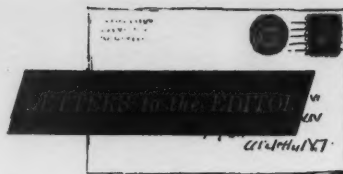
**National Association of Litho Clubs**, 16th annual convention, Dayton Biltmore Hotel, Dayton, O., May 4-6.

**Research & Engineering Council**, 11th annual conference, Hotel Fort Des Moines, Des Moines, Iowa, May 22-24.

**Eleventh Annual Quality Control Seminar**, Rochester Institute of Technology, June.

**Technical Association of the Graphic Arts**, 13th annual meeting, Hotel Deshler-Hilton, Columbus, O., June 12-14.

**National Association of Photo-Lithographers**, 29th annual convention and exhibit, Hotel Commodore, New York, Sept. 27-30.



## More on Illumination

Dear Sir:

We were very much interested in the article on illumination by Mr. Philip E. Tobias as published in *MODERN LITHOGRAPHY*, October, 1960. Although it is quite obvious to us that we cannot hold *MODERN LITHOGRAPHY* responsible for either inaccuracy or omissions with respect to technical articles, we certainly would like to call to your attention some questions raised with respect to the description of incandescent lighting on page 63 of the October issue.

With respect to overvoltage lamps, Mr. Tobias definitely states that a 2,000-hour lamp is now reduced to 10 hours. Since we are the manufacturers of ColorTran equipment, we have had the opportunity of testing thousands of lamps under all types of conditions. The average of these tests indicates that an ordinary household lamp of 150 or 200 watts, when overvoltage to 3450° Kelvin, gives approximately 20 hours of full light; when overvoltage to 3200° Kelvin, the life is approximately 40 hours.

In addition, Mr. Tobias indicates that increase of light when overvoltage takes place is approximately 50 percent, or from 21 lumens per watt to 31 lumens per watt. This statement in itself is quite misleading to say nothing about its inaccuracy. For example, let's take a 150-watt lamp when overvoltage to 3450° Kelvin, or 185 volts; the intensity of this lamp is increased four times, while the ampere consumption is doubled. It means that for a 150-watt lamp we now get the equivalent of a 600-watt lamp while we are consuming only one half of the amperes of an ordinary 600-watt lamp. That is why it is possible to develop such very high intensities with ordinary household 150 and 200-watt lamps.

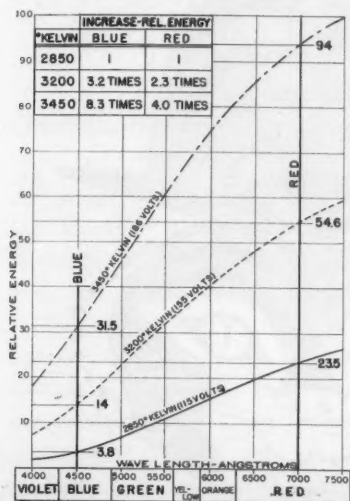
In addition, efficiency is increased even more because we have designed reflectors which increase the effective light output at the copyboard by another six to eight times. In other words, an ordinary household tungsten lamp can now be used in the graphic arts industry not only because the color control is better but because the effective light on the copyboard can be increased approximately 30 times.

In addition, Mr. Tobias indicates that 3400° Kelvin is a very red source and not good for photomechanical work. We would like to call to the attention of Mr. Tobias that R. R. Donnelley & Sons Company's engraving shop is completely ColorTran. I believe that those familiar with the quality



of work done by R. R. Donnelley Company will testify that their work is the highest quality.

With respect to Mr. Tobias' claim that their lamps blackened during the life of each bulb and therefore the intensity went down, although this is a fact, Mr. Tobias seems to forget that the very nature of the ColorTran system is such that it is possible to boost the bulb a little more to compensate for this tendency to blacken.



Comparison of Spectral Energy Emitted from Tungsten Lamps at Various Color Temperatures.

We would very much appreciate it if in some way you could add the above information as comment with respect to this article so that the full picture is given to the readers of MODERN LITHOGRAPHY.

The graph (left) shows that ordinary incandescent lamps at 2850° Kelvin have very little blue and violet. With the use of the ColorTran converter the blue can be increased a relative value of 31 percent or more while the other colors (green, yellow and red) have very high relative energy. In color separation, therefore, the yellow and red exposures will be much shorter than arcs while the blue exposure will be longer.

Milton Forman,  
Natural Lighting Corp.  
Burbank, Cal.

#### Builds British Form Press

The Todd Co. Division of the Burroughs Corp., Rochester, N. Y., has designed and assembled a large specially built press to turn out the forms for Copeland-Chatterson Co., Ltd., a leading British printing firm. The press will be installed at a plant in Gloucestershire.

The Burroughs Corp. said the press will permit England's bankers to use electronic data processing at "reasonable costs." It said the press will solve

the problem of importing the forms from the U.S. at "prohibitive cost."

#### Westerman Elected Chairman

Frank L. Westerman, who has been president of Westerman Print Co., Cincinnati, since its founding in 1927, has moved up to chairman of the board, with J. Howard Sundermann, former sales manager, becoming president. Arthur W. Cordes, general manager, and H. A. Gruner, production superintendent, were elected vice presidents, while also continuing their former duties.

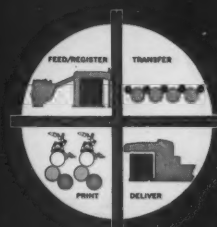
Other changes in executive personnel include the election of Stanley Rolfes, assistant production manager, as secretary, and Jeanne Eteinne treasurer, and Ross Mitchell, sales manager. The new officers and Attorney James Kimpel were named to the newly organized board of directors.

The firm, which was organized with four employees, now occupies 50,000 square feet of floor space and has 150 employees. More than 75% of its plant facilities are devoted to lithographic commercial printing.

# HARRIS 25x38"

## controls each sheet every inch of the way

Keeping stock under precise control on its journey through the press calls for control of *all* factors that affect paper travel. With a Harris 25 x 38" two-color — even at speeds up to 7500 iph — each sheet is kept under constant, positive control from the moment it's contacted by the pickup suckers at the feeder until it's safely deposited in the delivery. The sheet travels through four key zones: feeding/registering, transfer, lithographing, and delivery. Built into the Harris 25 x 38" are advanced design features that insure control in all these key zones. We call this Harris Control Zone Design. Ask your Harris man for the complete Control Zone story on the Model 238 and what it can mean to you in terms of controlling costs, quality and higher production.



### HARRIS-SEYBOLD

A Division of Harris-Intertype Corporation  
4510 East 71st Street, Cleveland 5, Ohio

**QUICKER  
WASH-UP  
WHEN YOU  
CHANGE  
COLORS**



# MERCURY

## **ROLLERS and BLANKETS**

These rollers and blankets wash up *fast*—because inks won't dry on them or be absorbed. Color changes are simpler because the ultra-smooth blemish free surface leaves no defects in which inks can "hide" during wash up—and they stay that way longer. Save time and headaches too. It pays to buy Mercury!

## **RAPID ROLLER COMPANY**

MAIN OFFICE AND FACTORY: FEDERAL AT 26TH STREET • CHICAGO 16, ILLINOIS  
EASTERN SALES OFFICE AND WAREHOUSE: 218-224 ELIZABETH AVENUE • NEWARK 8, N. J.

## EDITORIALS



### **Queens, Banners, Bumper Strips**

**A**MID a welter of posters, signs and bumper strips, queens, princesses and men-of-the-year, the Printing Week story was told last month. Wreaths were laid at the foot of Franklin statues, talks were given, seminars held, displays shown.

The success of Printing Week, of course, must not be measured by the tumult and the shouting, but by the amount of real information on our industry that has been conveyed to printing buyers, to the general public, and to students.

At the outset of the PW celebrations, some years ago, members of our industry spent most of their time during Franklin's birthday week telling each other what wonderful jobs they were doing. Later this approach was changed to include printing buyers and the public.

It was not until very recently, however, that the PW committees in the various cities launched any concerted drive to tell students at the high school level about the graphic arts. Printers and lithographers will always have customers for their work, but responsible industry leaders warn that there may not always be a ready supply of trained craftsmen to produce these jobs.

Hence, the idea of holding seminars and recruitment programs, and of showing films to student groups is very much to the point. How many students, unless they were told and shown, would ever guess that the graphic arts offer career opportunities as meaningful and as lucrative as virtually any other field? The recruitment program during Printing Week, and other promotional programs like them, are starting to pay off, with management, labor and educational groups cooperating in a number of programs.

One final point. It is obvious that PW observances are highly successful in some cities, virtually dormant in others. (ML heard reports from one Mid-

west city of the complete collapse of the PW program.) One logical reason for apathy is the inability of graphic arts groups in some cities to get together in complete harmony; to decide "who is going to run the show."

It seems obvious to ML that in such an important undertaking, there is no place for hurt feelings and spiteful actions. To whatever extent litho groups have slighted or ignored Printing Week, they should forget past differences next year and unite with other groups to make PW '62 a real success.

### **A New Home for N. Y. Printers**

**F**OR the first time in more than 30 years, New York printers and lithographers are to have a brand new home of their own. A three-building, 10-story complex, it will rise on the rubble that was Washington Market, in Manhattan's lower west side. (See news article in this issue.)

Completion date for the building, first structure to be devoted entirely to printing and allied companies since the mid-1920's, will provide 3,500,000 square feet of space. The buildings will be constructed with the physical requirements of printing plants in mind.

Much of the impetus for the new building has been provided by the New York Employing Printers Association, which is to be congratulated for this progressive move. ★

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### **Quote of the Month**

*"But the lithograph was to assume even more important duties than merely conveying messages to sweethearts and portraying the fashions of ladies of society. For one thing, it was used by temperance leaders to warn young men against the ever-present evils of strong drink, and it was used by political parties to popularize their candidates for office."*  
J. K. MacNeary. (See page 34)

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## Offset for Small-Town Newspapers

ONE OF THE biggest areas of expansion for offset is an area that many members of the lithographic industry know little or nothing about: the field of weekly and small city daily newspaper publishing. Reports of brisk sale of offset presses in the past few years have hinted at the growth in this area, but until recently, no reliable figures were available on the move of lithography into newspaper publishing or, as it might more aptly be described, the move of newspaper publishing into lithography.

In a majority of cases, to judge by ML's observations, newspaper publishers have abandoned their obsolete flat-bed letterpress units in favor of up-to-date offset equipment. In some instances, conventional litho firms have taken on the job of printing one or more weeklies. (The latter situation is rather rare, because an overwhelming majority of weekly publishers and virtually every publisher of a daily prefer to print their papers in their own shops.)

### **Reasons for Move To Offset**

Why this rapid move to offset? No one seems to know for sure, but observers offer these reasons as being primary:

1. *Improved quality, particularly in halftones, obtainable with offset.*
2. *Ability to use more photos and more art at less than it would cost with letterpress equipment.*
3. *Introduction of presensitized plates, greatly simplifying and, perhaps more important, speeding up the platemaking operation.*
4. *Availability of a wide variety of sheet-fed and web-offset equipment in sizes suitable for newspaper publication.*
5. *Higher speeds attainable with offset, particularly with web-offset equipment.*

Statistical support for the idea that more and more weekly and daily newspapers are turning to lithography is given in a recent extensive survey conducted by *The American Press*, a monthly magazine for home town newspapers, published in Stanton, N. J.

Editor Don Robinson asked a cross-section of his readers a number of questions about their current production methods and the equipment which they expect to buy in the coming year. Indications that a big number of

publishers intend to buy a wide variety of equipment in 1961 and 1962 seemed to justify the headline "Equipment Buying Spree Foreseen for Weeklies and Small Dailies."

The subhead should be of special interest to members of the lithographing industry: "American Press Survey Indicates that 28% of Weeklies and 24% of Small Dailies Will Replace Newspaper Press within Next Two Years; Trend Toward Offset Apparent . . ." The AP questionnaire was sent out to 2,000 weeklies and 1,150 dailies. Replies were received from 1,014 newspapers (771 weeklies, 243 dailies), and the figures were projected to the total readership of *American Press* (9,362).

### **Survey Shows Interest In Offset**

Among the interesting items gleaned from the survey, are these figures:

● Interest in offset is running high. The survey indicated that 629 weeklies and 32 dailies are now being printed by offset.

● Although offset stood out among the weeklies as the most popular switch for newspaper printing, almost as many of the weeklies expect to switch from a sheet-fed (letterpress) to a web-fed (letterpress) press.

● The survey indicated that publishers of 779 weeklies and 118 dailies expect to buy offset equipment in the next two years. This total of 897 compares favorably with the 1,168 publishers who intend to buy some kind of letterpress equipment in the same period.

● For job work, the survey showed that 2,970 weeklies and 300 dailies have offset equipment, while a total of 23,958 have one or more kinds of letterpress equipment.

● While 14 times as many weeklies and dailies now print by letterpress as by offset, the ratio is only about 1 1/3 to 1 as far as anticipated purchase of new equipment is concerned.

● For job printing (in newspaper shops), the picture has been completely reversed. In that area, 1,733 publishers expect to buy offset equipment during the next two years, while only 1,361 anticipate buying letterpress equipment.

Another index to offset activity is the number of litho cameras being used by the newspaper publishers. The AP survey revealed that 1,067 publishers have one or two offset cameras.

### What Kind of Press Do You Now Use to Print Your Newspaper?

	WEEKLIES	DAILIES	TOTAL
Sheet-Fed Cylinder (Letterpress) . . . .	3,866	14	3,880
Web-Fed Rotary (LP) . . . . .	959	640	1,599
Web-Fed Flat-Bed (LP) . . . . .	2,438	440	2,878
OFFSET . . . . .	629	32	661
No Answer . . . . .	320	24	344
<b>TOTAL . . . . .</b>	<b>8,212</b>	<b>1,150</b>	<b>9,362</b>

SOURCE: Survey of cross-section of readers of *The American Press*, with figures projected to include total readership.

#### 'Future Lies In Offset'

Further support for the view that offset is the coming thing for newspapers is given in a report of a talk by a Massachusetts publisher in the same (October, 1960) issue of *American Pressman*. According to G. Prescott Low, publisher of the Quincy (Mass.) *Patriot-Ledger*, "We are firmly convinced that the future of daily newspaper printing lies in the field of offset rather than letterpress. . . . There are only one or two problems left standing in the way of even the largest daily newspaper going into web-offset. It is expected that these outstanding problems will be overcome in the next five to seven years. These problems are:

1. Individual plate lock-up.
2. Time required to set the ratio of water to ink.
3. Large amount of waste of newsprint.

He went on to describe presensitized plates, step-and-repeat machines, and modern offset presses, which have aided the move to lithography.

Another observer who has witnessed the inroads of lithography in what was once a letterpress bastion is Dorsey Biggs of American Type Founders. Mr. Biggs, who has helped plan and install numerous offset weeklies, feels that "weekly newspapers, some almost defunct, are hastening to get a grip on reader interest and the local advertising dollar. The publishers are beginning to believe that changing a technique will turn the trick. Some, pinched close on reserves, are buying up discontinued litho presses tossed on the market by replacements in large commercial shops, especially in the sizes matching the letterpress counterparts now in use in their plants." (See Mr. Biggs's article, "Offset Fever Hits Weekly Newspapers," October, 1960 *ML*, page 44.)

Most observers feel that the gains made by offset in the area of newspaper publishing will be rapidly increased in the years to come, especially when web-offset makes its full impact, as it is just now starting to do. Home town journalism looks like a real boom town for lithography! ★

### Are You Considering Buying a New Newspaper Press Within the Next Two Years? If So, What Kind?

	WEEKLIES	DAILIES	TOTAL
Planning To Buy . . . . .	2,184	252	2,436
Not Planning To Buy . . . . .	5,719	822	6,541
No Answer . . . . .	309	76	385
<b>TOTAL . . . . .</b>	<b>8,212</b>	<b>1,150</b>	<b>9,362</b>
Sheet-Fed Cylinder (LP) . . . . .	352	0	352
Web-Fed Rotary (LP) . . . . .	277	136	413
Web-Fed Flat-Bed (LP) . . . . .	384	19	403
OFFSET . . . . .	779	118	897
Not Specified . . . . .	715	24	739
<b>TOTAL . . . . .</b>	<b>2,507</b>	<b>297</b>	<b>2,804</b>

SOURCE: Survey of cross-section of readers of *The American Press*, with figures projected to include total readership.

*The shoemaker's children are finally getting some shoes:*

## *Lithographers Use Novel Ideas*

**I**T USED TO BE said of printers and lithographers that, for companies intimately connected with advertising, promotion and communications, every day of the week, they did precious little promotion of their own. Since the end of the war, however, this picture has been changing. True, there are still many hundreds of firms who make not a single mailing a year to support their salesmen, but their number is declining.

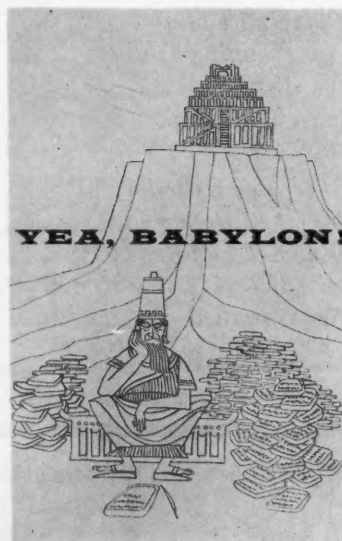
There seem to be two main reasons for the enlightenment of graphic arts firms: the stiffer competitive picture that has obtained in recent years, and the attention focused on promotion by the PIA Self-Advertising Competition, the LPNA awards and other programs.

On these pages we present a random selection of some of the more outstanding pieces of promotion that have crossed the editor's desk in recent months. Readers are encouraged to send in samples of their promotions for possible future display in this space.

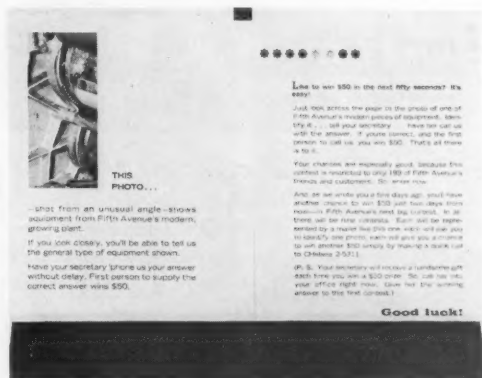


McCormick - Armstrong will do better by your printing needs than Mighty Casey, who took the joy out of Mudville on that historic day . . . that is the message of this piece of promotion, in full color, one of a series in McA's Gallery of Rumpus Room Art. The front page of these four-page folders features an illustration for some favorite poem or ballad, and the back the complete text. Center spread and enclosures tell—and show—the advantages of doing business with this Wichita firm.

Another firm noted for its high quality work—R. R. Donnelley & Sons Co., Chicago, used this eight-page (7x11") brochure, which tells a whimsical story of printing as it might have been done in Babylon, to set forth the many good reasons for buying printing and lithography from the company. "Instead of the Babylonian chisel and brickbat, we offer long experience . . . high skills . . . the finest modern equipment . . . and Undivided Responsibility."



# ash Promotions



A photo contest was the gimmick used in a series of mailings by Fifth Avenue Lithographic Associates, Inc. Printing buyers were offered the chance of winning \$50 simply by identifying the small photo of a piece of Fifth Avenue equipment. Nine contests were mailed to 199 prospects, according to the copy.

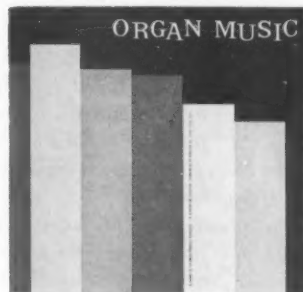


Another New York firm, Jaylen Offset, used a series of five mailing pieces to smooth the way for their salesmen. Tongue-in-cheek copy in the folders admonishes the prospects that it is to their best interests to welcome the Jaylen man and listen attentively to his pitch. "Treat him courteously, as you would a dear friend. Make an early appointment with him to talk over your printing needs. He's a nice guy, and you wouldn't want to offend him."

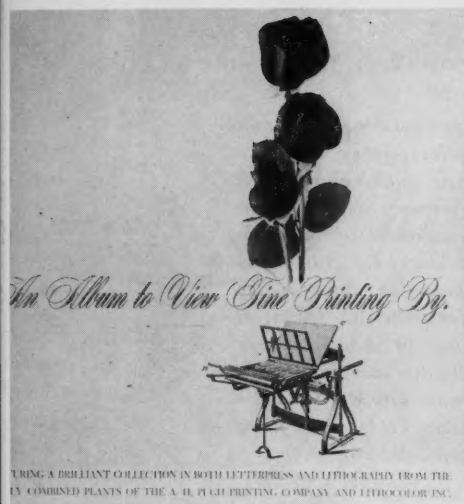
Some far-sighted firms get double use from their promotion pieces—they tell their prospects about their qualifications, then tell them that the promotion pieces themselves have been recognized by the PIA-Miller Printing Machinery Co. Self-Advertising Awards competition. Such is the nature of this folder from Hub Offset, in Boston. It folds out to show company officials, Herbert Borden and James Bel-dotti, holding Benjamin Franklin Statuettes won in the competition. Folder opens up to 16 x 12" sheet in black and red.



The story of how James Gray, Inc., New York, handled a particular job (this one for Celanese Plastics Co.) is the substance of this mailing. It gives all the necessary information about the lithographer and, of course, gives the client a plug in the doing.







A handsomely lithographed "album" and "records" is the device used in an extraordinary portfolio of printing prepared and mailed by A. H. Pugh Printing Co., Cincinnati. The promotion piece was used to announce the purchase of Lithocolor by Pugh, established in 1828 as a letterpress firm. "With such an array of talent, we felt the need to do something extremely unusual as an announcement of the new breadth of our service," the company stated. The "records" show all sorts of printed results — soft and crisp — color and black and white. Size is the same as a 12" phonograph record and jacket.

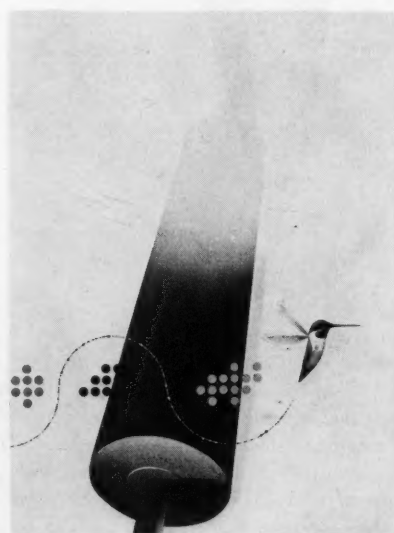
This 6½ x 4¾" mailing opens up into a stand-up calendar for the month, complete with a handsome scenic shot in process color. An accompanying letter tells the story of the firm that scored the touchdowns but blew the conversions. At Ardlee Service, Inc., New York, however, "those extra points make the difference . . . the right extra touches can also swing the final results in most any sales promotion program."



How soft can a soft sell get? Here's a case where a combination letterpress-offset firm has lavished quite a bit of money on a 24-page 8½ x 11" full-color booklet and intentionally leaves its name off the front cover! The firm, as the inside pages tell, is the E. F. Schmidt Co. of Milwaukee. After presenting a picture story of company facilities, with illustrations of many typical jobs, the folder concludes: "Whether they come here for straight production printing or for creative services, clients of all kinds have made the same observation for years: 'We didn't expect so much.'"



These arresting signs on foil advise prospects that "One-Stop Printing Service!" is available if they "Go to Lasky." The firm, of course, is Lasky Company, Newark, N. J.





*NYEPA's Donald Thrush comments on*

## The Industry Nobody Knows

**B**OTH an internal and an external public relations program are needed in the graphic arts, lest printing business continue to be "The Industry Nobody Knows." That is the opinion of Donald Thrush, president of Thrush Press, Inc., and Westport Litho., Inc., who addressed the January meeting of the Young Lithographers Association, in New York, January 11th.

"Printing and lithography are either unknown or misunderstood, outside the industry," he declared. This has led many people to overlook the importance of the printing industry, and to turn toward media with which they are more familiar such as television.

The reason, he went on, is probably because the printing industry is composed of so many small shops. "Actually, I think that is a fine thing, because it means that an ambitious person can get into our business without a huge investment. But, at the same time, our promotion programs have been largely scattered and ineffectual, because of the lack of unity in our business."

He pointed out that when advertisers are faced with a half million dollar increase in TV costs, they readily pay it, but squawk long and loud when printers and lithographers seek much smaller increases.

### **No Longer Distinct Entities**

Internally, the first thing that printers must recognize is that letterpress and lithography are no longer distinct entities, because of the great increase in combination plants, a situation pro-

duced "by the demands of the market place."

Mr. Thrush decried the overlap in research and promotion caused by the divisions of the processes, and the multiplicity of management and research organizations in letterpress, offset and gravure.

However, in answer to a question from the floor, the speaker admitted that there seems to be very little attention being given to merging any of the various organizations. "If there were, we certainly would all be hearing more about it."

### **'In the Same Boat'**

"One of the biggest internal job in the graphic arts is for all of us to face up to the fact that we are in the same boat — and it is a very leaky boat, when you consider the profit picture. The New York Employing Printers Association, which I represent, has tried to improve the management methods in our industry, as have several other trade associations. This has been attempted with conferences, seminars, and speakers at graphic arts organizations, but a lot still needs to be done. For one thing, we must educate the price-cutter that not only must he inevitably go broke in a few years, but that he may take along several other legitimate firms with him."

Externally, Mr. Thrush feels that the graphic arts vitally needs a "well-financed national public relations program." We may think our size will protect us, but that is a false assumption, he asserted. He cited the recent experience of many firms in lower

Manhattan who were forced to relocate to make room for redevelopment programs. "It wasn't until we went to city officials and reminded them that printing is the number two industry in New York, that we got any sympathy for our situation. Certainly, we don't want to stand in the way of progress, but adjustments might be made in zoning ordinances to make such relocations a bit easier on the firms involved."

Speaking of new developments in the city, he mentioned one that is of great interest to the industry itself. It is the proposed 10-story graphic arts building in Barclay St., first new building in the city to be devoted entirely to printing in more than 30 years. It is scheduled for completion by 1963.

Other problems facing the graphic arts, according to Mr. Thrush, include the following:

1. Ever increasing wages, without a comparable increase in productivity.
2. Shortage of skilled manpower.
3. Unrealistic depreciation allowances, which make it extremely difficult to replace obsolete equipment.

The shortage of skilled manpower includes a shortage of skilled salesmen, he added. "Of all the careers open to salesmen in this country, I don't think you could find one more satisfying or more lucrative than lithography, yet many young men aren't even aware of what our business is all about."

Mr. Thrush was introduced by Theodore Fenn. The February 8th meeting will be concerned with the Time-Life scanner.★

# Temperance . . . Valentines . . . Politics

## *all were part of lithography's history*

By Joan K. McNeary

THE history of lithography, about which I have written in two previous articles in ML, is long and colorful. Two things played a big part in popularizing the medium, in the United States, particularly for artistic works: prints of Washington and Lincoln and lithographed Valentines. Since both are closely associated with February, this might be an appropriate occasion to discuss their development.

From earliest times, Feb. 14, or St. Valentine's Day, has been mentioned in connection with the choosing of

sweethearts. The oft-quoted couplet "Birds of a feather, on St. Valentine's Day, will meet together" is attributed to the early English poet, Chaucer. It was subsequently reduced to the slogan, "Birds of a feather flock together."

In a screeled, or fragment, from the British Paston letter, dated 1477, the year the first decorative initials were printed from metal type designed at Venice by Erhardt Ratdolt, a Margery Drews refers to John Paston as her "Welbelovyd Voluntyn". This is a rather important revelation, because

it shows how long the valentine greeting has been in existence as a folk custom.

The English were making paper valentines as long ago as the late 1700's. The paper valentine was first colored by hand. Later it appeared as an engraved monochrome. The next step in its development was the lithograph, hand-colored and embossed with lace, silhouettes, and always containing a sentimental or comical verse.

Another device which lent itself to a lithographed background was the

Examples of 19th century full-color lithographed business cards (top left and right) humorous Valentine (top center), and greeting card.



pin-pricked picture, which has been traced to almost every European country. The art of making such pictures was once taught in German kindergartens.

Nuns in the convents at Malta were said to be adept at the art of pin-pricked pictures. The materials consisted of two pins, some colors and a sheet of thin paper. As many as 900 pin pricks were required to the square inch, thus producing a slightly embossed surface.

These pin-pricked pictures were often called lace pictures. During the Golden Age of Chinese Art, 712 to 756 A.D., it is said that Buddhist monasteries made paper stencils upon which a large head of Buddha appeared, first drawn in with brush, then outlined by needle or pin-pricks.

### Pin-Pricked Pictures

In 1859 Henry G. Bohn of London published a revised edition of the *Young Lady's Book* in whose pages was explained the art of pin-pricked pictures, thus: "Turkish or other figures, in Oriental costume, are produced by a combination of water-color printing, for the features, with a series of small punctures made with needles or pins of various sizes for the dresses. The face, hands and feet, being drawn and colored, the outline and folds of the drapery are marked

Lithographed illustration for a ladies' magazine published in late 1800's.



with a tracing needle. The paper is then laid on a piece of smooth cloth, or a few sheets of blotting paper, and the punctures inserted in the folds of the dress, from the front to the back of the paper.

In America the picture postcard came in about 1872, when Congress authorized it. These early picture post-cards, like the valentines, were naturals for lithography.

### First U. S. Lithograph

Bass Otis, the scythemaker's helper, is accredited with making the first American lithograph. Subsequently, the medium gained popularity for producing prints of craftsmen at work in various trades.

The year that J. T. Bowen lithographed a print entitled "The Burning of the Merchants' Exchange", published by H. R. Robinson to commemorate the great 1835 disaster on Wall St., was another milestone in lithographic history.

A publisher's key accompanying the lithograph reads, "A Key to the Print of the Great Fire of the City of New York. Published by the proprietor, H. R. Robinson, 48 Courtlandt St., embracing original likeness, taken from life, of all the parties herein named and who rendered themselves conspicuous through their exertions in quelling the awful conflagration."

The key ends with what appears to be a copyright mark preceding "Yale Printer, 15 Ann St.," A. Hoffy made the original drawing from which the lithograph was made. It was placed on the market early in 1836 and its success was immediate.

### Godey's Lady's Book

The Golden Age of American Lithography began in 1840, the year the first steel writing pen was made, replacing the quill. Louis Antoine Godey, who founded *Godey's Lady Book* in 1830, the first woman's magazine in the United States, contributed to the momentum which started the Golden Age. The lithographed illustrations contained in *Godey's Lady's Book* were of great interest to students of fashion and social customs, and a source of inspiration to fashion designers.



This Civil War general was one of several who "are rapidly becoming victims to the fascinations of the bottle. Two officers have lately died of delirium tremens." Lithographs on the theme were very popular in the last century.

But the lithograph was to assume even more important duties than merely conveying messages to sweet-hearts and portraying the fashions of ladies of society. For one thing, it was used by temperance leaders to warn young men against the ever-present evils of strong drink, and it was used by political parties to popularize their candidates for office.

The same year (1840) that Godey issued his famous periodical, the lithographed political poster made its first appearance. Virginia's gallant gentleman and statesman, William Henry Harrison, was pictured as a back woodsman in order to appeal to the popular vote. Apparently this rustic approach paid off for Harrison was elected president amidst a ballyhoo which called him "The Hero of Tippecanoe" and "The Washington of the West" via lithographed prints.

### Nathaniel Currier

It was the 1840 campaign which opened the possibility of lithographic license in political activity. Nathaniel Currier was the happy rider on this lithographic bandwagon. Currier founded his lithographic firm in 1835 and was joined by James Merritt Ives in 1850. Ives's name appeared on prints from 1857 on, when the firm name became formally known as Currier & Ives. Also known as "Printmakers to the American People," Currier & Ives lithographs vividly portrayed U. S. history, life and customs.

(Continued on Page 115)



Colortone Press, Washington, D. C., Does

## 'Printing With Imagination'

By Michael J. Geary

Washington Correspondent

**C**OLORTONE PRESS, Washington, D. C., advertises "Printing With Imagination." To see what ingredients go to make up this printing, ML toured the plant and discovered considerable ingenuity as well as imagination in the Colortone operation.

Rapidly becoming one of the most progressive color houses in the East, the firm will soon occupy 20,000 square feet of air-conditioned and humidified space on two floors. The building is located near the downtown section, at the fringe of the industrial area. Pickup and delivery is made throughout the metropolitan area by radio-dispatched vehicles.

A primary product at Colortone is fast and economical four-color process of placemats, mailing pieces and

gang-run color letterheads. Many customers include other printers and lithographers who require color lithography but are not equipped to handle the job themselves.

During the ML plant tour, Colortone was in production on one of its specialty products, a souvenir color-mat-mailer, for a large motel corporation. This combination advertising product, utilizing the features of a color picture post card, can be used as a dining-room placemat and can be folded for mailing as a travel souvenir.

The job was being lithographed on the company's five-color web-offset press. The first cylinder imprinted mailing and folding information in blue on the back of the placemat, fol-

lowed by four-colors for reproduction of a process color front.

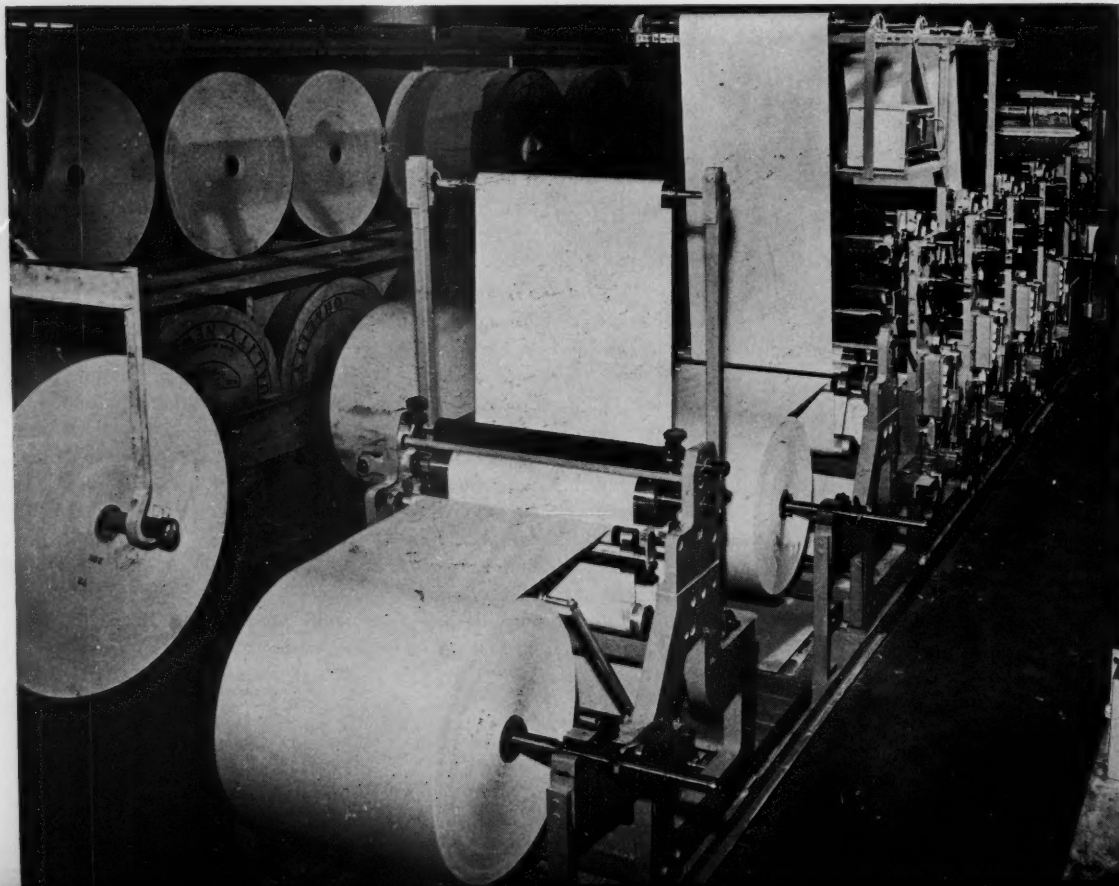
### 'Thrift Web-Offset'

Colortone calls this multi-color web operation "thrift web-offset". The 17 x 24" press is of German manufacture, but modified considerably to bring it up to American standards for process color. In addition to five units printing from cylinder to blanket, the machine is equipped with twin in-feed and has both a folder and sheet-er. Among modifications are changes in the inking system, an electrically controlled side guide, a flying roll splicer and a specially designed addition to the folder.

Capable of producing a 16-page signature with a color cover, the press

Overhead view of five-color web-offset press at Colortone Press, Washington, D. C., used to produce "thrift web-offset jobs."

—Photos by Mike Geary

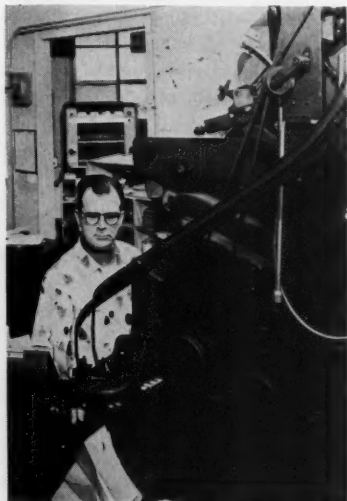


also economically produces short runs. In a single operation, it can print up to four colors with a one-color backup, one of two colors both sides, and can deliver simultaneously, separate jobs into the sheeter and folder.

### Many 'Firsts'

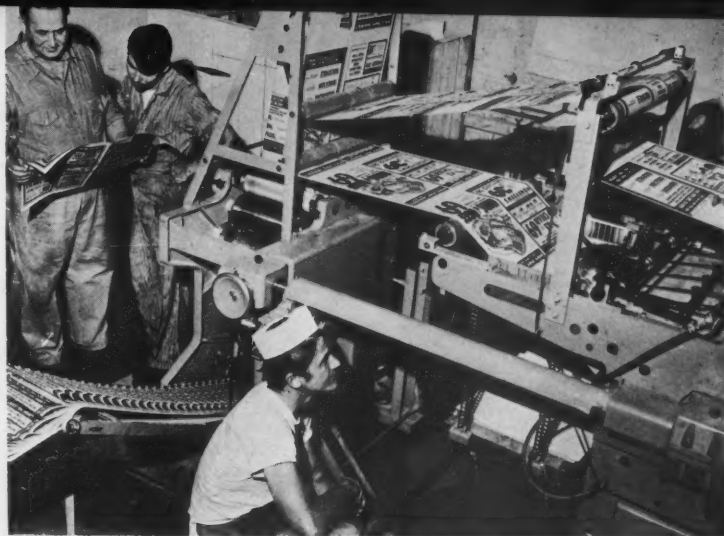
Colortone introduced this type of web-offset to Washington in 1959, but it was only one of the many Colortone 'firsts' in this area. The firm installed the first post-war 23 x 30" Harris in a commercial shop in the area, and the first 23 x 36" Harris two-color. In addition, Colortone operates a 17 x 22" Harris and has on order an additional 23 x 36" Harris two-color. Furthermore it was the first shop to use dry-offset for printing and embossing and the first to install phototypesetting equipment in Washington.

Host for the plant tour was Brainard "Buck" Burgess, plant superintendent. Ernest Hiller, type department foreman, a veteran of many years in hot metal trade composition, explained the operation of the two



Ernest Hiller at keyboard of Fotosetter.

Intertype Fotosetters which provide a majority of the type used by this firm. A separate darkroom is maintained to handle contact negatives and composites for the stripping department. The same darkroom also processes the Fotosetter film. The litho camera and darkroom department are equipped with electronic color correction and temperature control devices. Plant facilities include complete black and white and color strip-



Isador Wyss (left), engineer who supervised installation of five-color press at Colortone, looks at sheet with pressman Joseph Smith, while John Dusterhoff keeps an eye on production.

ping, platemaking (processing for the varied pressroom requirements—presensitized, wipe-on, surface coated albumin, deep-etch and bi-metal plates) and a complete bindery. Colortone also operates its own art and copy preparation department.

### Quality Control Program

Quality control is rigidly enforced throughout the plant and ML's visit included an inspection of the control applied to pressroom production. In addition to regular pressroom checks by operators and foremen, quality control checks are made at 1000-sheet intervals on runs under 15,000 copies and at every 5,000 copies on longer runs.

Throughout the plant there is evidence of changes and modification to equipment and methods to step up production and create a smoother work flow. Mr. Burgess explained that many employee suggestions have been put into use to save time and materials, improve safety and methods and simplify work. Colortone encourages employee suggestions for improvement in methods, machinery, work conditions, materials and procedures, through an employee suggestion committee, conceived and appointed by the management and consisting of Mr. Burgess; Eric Forster, sales manager; Lloyd Greene, customer service manager; Ernest Hiller, superintendent of type department and Robert Ball, quality control manager. This committee acts on

employee suggestions with an incentive awards program which has been in effect for two years.

Colortone's president, A. J. Hackl, explained another interesting and unique service offered by his firm. Colortone provides for customers, salesmen and others a complete and up to date customer "idea" library of foreign and domestic art design and advertising publications. In addition, a current Encyclopedia Britannica and hundreds of cataloged samples of various type designs, layouts and sales ideas for designers, buyers and sellers of printing, are available in the library. The library has proved a valuable aid to both salesmen and customers.

Although the company specializes in color—black and white newsletters, brochures, tabloids and booklets, account for a large volume of the production. This type of work is important because Washington is the headquarters of over 700 national associations. An example was reported previously (ML-July 49), on the preparation and publication of the National Press Club's 50th Anniversary Book "SHRDLU", the entire book consisting of photocomposition and lithography by Colortone.

Concerning Colortone history, Mr. Hackl told ML, "We started the business in 1946 on the premise that color printing was the trend of the future. We furnished our shop with only the

(Continued on Page 125)



Spreading the PW word in Los Angeles are Queen Caroline di Fruscia (left) and Princess Shirley DeLancey.

## PRINTING WEEK

### *roundup*

**F**OLLOWING are reports on Printing Week observances, last month, in various parts of the country:

#### **Chicago**

The most critical problem facing America in the next decade will be the problem of communicating to the American people the crisis of our time, Charles H. Percy, president of Bell & Howell, told members of the Graphic Arts Promotional Council of Greater Chicago, last month at a Printing Week Dinner in the Furniture Mart.

Only through widespread public understanding of the Communist threat to the free world can we expect to develop support for our national policies," Mr. Percy said. "As a people we must understand that we must be prepared to fight and terminate an atomic war or to do those things necessary to win the cold war. In the open society in which we live, free interchange of ideas is a way of life and yet, if we don't take advantage of this freedom and use wisely the highly sophisticated communications media at our disposal, we place our total freedom in jeopardy."

Mr. Percy also stressed America's need to convey to the rest of the world a true and accurate image of what America really is. "A single individual coming to this country from Nigeria, subjected to the racial prejudice which blots our nation's image, returns to his native land with a greater communications impact upon his 40 million fellow citizens than

all the massive, well-organized communications programs devised by governmental agencies. Thus it is vital that public understanding of our own past and the problems we face become the goal of enlightened communication in the decade of the '60's."

Praising the high standards of communications ethics and performance that have traditionally characterized the graphic arts industry, Mr. Percy cited its contributions to the development of public education in America. "The widespread use of readily available and inexpensive books has, for 200 years, been a pillar of free public education in this

country," he said, noting that the book will continue as "the central source of learning" notwithstanding new developments in communications media and technology.

"Because of this, the obligation for perpetuating the economic, social, and political tenets of the American way of life, rests heavily upon those who deal with the printed word," he continued, "for the printed word leaves a lasting image. It remains to those in the printing, publishing, and graphic arts field to exercise uncommon judgment and pledges of personal responsibility for what they print."

Mr. Percy noted that, although his

Charles M. Leavy, president of Printing Industry of Greater Miami, presents savings bonds and awards to winning students at banquet.





company has been involved in the communications industry for the past 53 years, principally in the motion picture equipment field, Bell & Howell now has a major stake in the publishing, printing and graphic arts industry.

Within its recently established Business Machines division, the company operates Bell & Howell Phillipsburg Co., maker of inserting and mailing machines, and Russell Ernest Baum, Inc., manufacturer of folding machines and its subsidiary, The Liberty Folder Company.

#### Cleveland

The Eichmann story, entitled "Minister of Death" was told by Quentin Reynolds at the annual PW banquet in the Statler-Hilton.

In a lighter mood was the dance music provided by the Hermit Club Symphony Orchestra. Highlights of the program were crowning of "Miss Graphic Arts," awarding of a scholarship to Rochester Institute of Technology and medals and certificates to outstanding students in printing and Litho courses.

#### Philadelphia

Alfred A. J. Clark, president of the Clark Printing House, Philadelphia, was named the Graphic Arts



Abe Rosen (right) deputy city representative, Philadelphia, accepts award from Walter G. Arader, president of Edward Stern & Co. Old litho print was given to Mayor Richardson Dilworth, who was honored for his contribution to growth of graphic arts in the city.

Man of the Year as part of the Printing Week observance. The award is sponsored by the Hamilton Paper Co., Miquon, Pa. It was presented Jan. 17.

Mr. Clark is the eighth recipient of the award. An active participant in industry activities, he was cited for "significant contribution to the graphic arts through years of personal service to the industry."

The owner and founder of his firm, Mr. Clark is a past two-term pres-

ident, vice president and treasurer of Printing Industries of Philadelphia, Inc.

Also in the spotlight at Philadelphia was Gen. Mark W. Clark (ret.) who delivered the address at the annual "Best of the Year" dinner Jan. 19. The event salutes the winners in the graphic arts competition for printed pieces produced in the Delaware Valley.

A Student's Day career forum was held Jan. 18 at Murrell Dobbins Technical School. Among the 20 sponsoring groups for PW in this city was the Philadelphia Litho Club.

#### Dayton

Career opportunities in printing were stressed in the Dayton observance of PW. A career exhibit in the Gas & Electric Building lobby depicted the industry and contrasted an old hand press with a modern press. On Jan. 14 a TV program was devoted to the Dayton Junior Achievement projects, with emphasis on printing.

Letterpress and offset printing were demonstrated at the Patterson Co-operative High School and exhibits of printing produced in the area were on display in the school. Featured address in the city's program was

(Continued on Page 119)

Left: New York PW display in window of the Chase Manhattan Bank, showing 16 paintings depicting the life and career of Benjamin Franklin.



Right: Chicago graphic arts leaders place wreath at foot of Franklin statue in Lincoln Park. Ceremony is a tradition of the Craftsmen's Club.





## don't risk shutdowns from AIR PUMP FAILURE

By G. H. Brandt

Manager, Experimental Laboratory  
Harris-Intertype Corporation

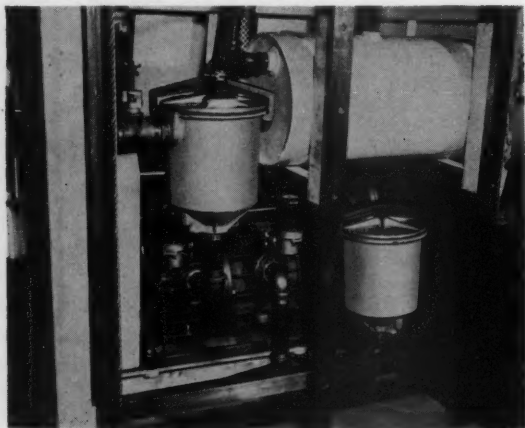
**A**IR PUMPS on printing presses are built for rugged, long-term service, but these hard-working units merit top priority on your preventive maintenance chart.

A program of inspection at regular intervals will reveal developing troubles before they cause costly shutdowns. Routine inspection of pumps, filters and piping develops familiarity with the equipment that makes it easy to spot potential danger points.

Start with the pumps. Use an air hose to blow off the coating of lint, offset spray powder and paper dust that acts as a blanket and prevents the pump from radiating heat properly and running at its normal operating temperature. Hot pumps often spew oil mist into the pressroom and lead to more serious trouble. Besides, a clean pump presents a neat appearance.

Next, inspect the filters. Remove, clean and replace felt or fabric elements. Dirty filters build up pressures that rob the system at the point of usage. Then disconnect the pump outlet, and while it is running slowly inject two-to-four ounces of kerosene or carbon tetrachloride into the inlet. These solvents dissolve sludge and gummy residues that form during normal operation. (*Caution: Kerosene vapors are flammable and lighted cigarettes or open flames should be kept away from the area*). If using carbon-tet, make sure of adequate ventilation in order

Reprinted from a recent issue of "Harris Impressions," published by Harris-Seybold Co., a Division of Harris-Intertype Corp.



to disperse fumes as rapidly as possible, since they are highly toxic. After all the solvent has passed through the pump, immediately relubricate with a shot of the correct oil, and replace the filter.

Now drain the air receivers and flush with kerosene. Clean and flush connecting piping to the point of usage. This will prevent oil spots from dropping on finished work. When replacing piping, inspect to make sure there are no restrictions in the line and that all joints are tight, so that leakage will not rob the system at the feeder and delivery. And don't forget delivery vacuum wheels or rolls. Paper lint, offset spray powder and dust can so foul up vacuum ports as to make these devices ineffective in slowing sheets down into the delivery pile.

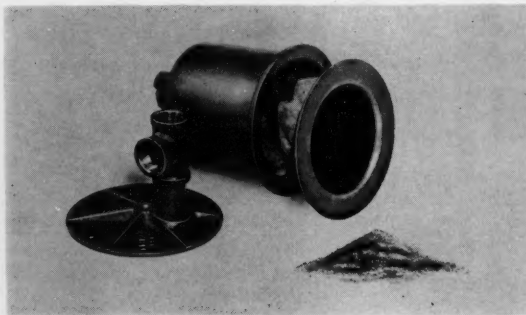
Finally, check the pump drives. If chain-driven, make sure chains are snug and free from excessive vibration. Drive couplings, sprockets and all other components in the system should be inspected to make sure they are not loose, possibly to cause trouble at a critical time. Check hold-down bolts on pumps and motors, as well as alignment of drive elements. Misalignment accelerates wear and causes premature failure of chains, sprockets, couplings and bearings. Regular inspection will go far toward preventing expensive shutdowns.

### Faulty Lubrication

Lack of adequate lubrication accounts for a large share of pump failures. Older, drip-type lubricators, used in the past, needed to be turned on before starting the pump. If this was forgotten, the pump soon became so hot as to cause failure. Or, if the lubricator was not turned off after completion of the run, all the oil dripped into the pump, from where it was blown into the receiver or air lines, eventually dripping onto stock being fed through the press. Forgetting this important item sooner or later resulted in a pump that "froze" or "burned up" at a critical time.

Automatic lubricators largely overcame these objections. These devices feed oil only when pumps are running, and do not depend upon the operator remembering to turn them on or off. Many shutdowns can be avoided

**Left:** Clean pumps run cooler. Regular cleaning improves appearance and lessens chances for trouble to develop. **Below:** Piles of lint and powder, such as this, block flow and reduce air and vacuum at the press. Clean all filters regularly.



by replacing the manually operated type with the automatic type. Their operation depends upon a slight vacuum developed by the pump to draw oil from a wick to the point of usage. Other automatic lubricators are electrically driven to admit oil into the pump at regularly controlled intervals; they are designed to be tied into the motor control so that whenever the pump is operating the oiler is feeding oil.

Care must be exercised to make sure that breather holes and orifices in these devices are open and free from lint, dirt and other accumulations. Rates of oil feed are either fixed or adjustable. If the latter, this is usually accomplished by a simple screw adjustment which should be set to feed sufficient oil to keep pump temperatures at normal levels. Become familiar with the operating instructions for these lubricators and give them regular inspections to insure that they are operating as intended.

### Type of Lubricant

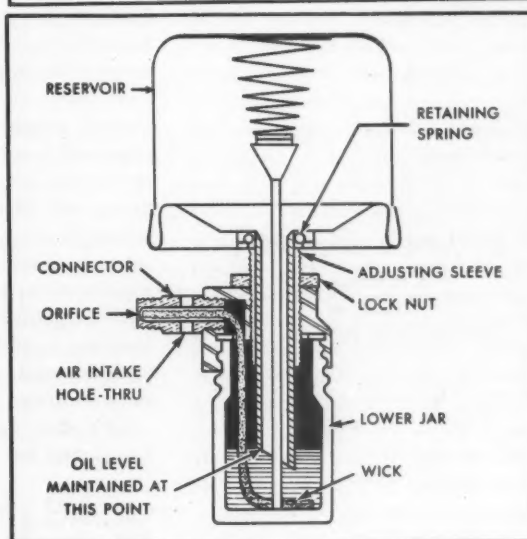
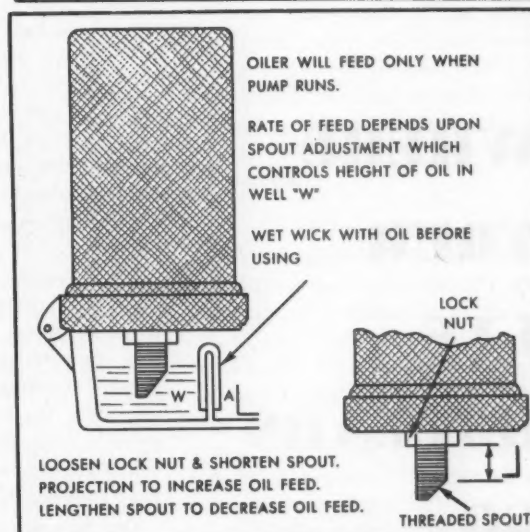
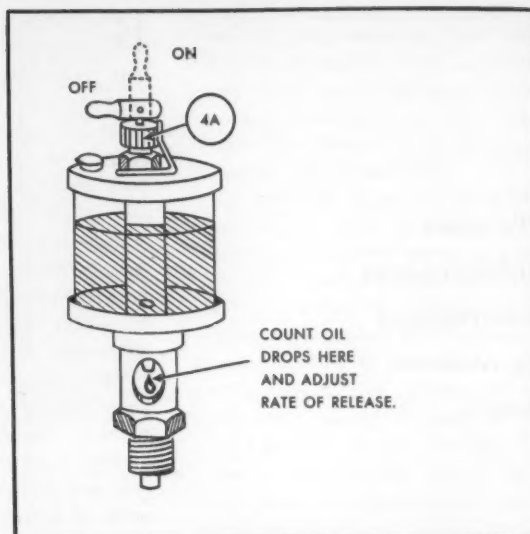
After considerable study, pump manufacturers have determined the kind of oil best suited for their products. Follow their instructions for trouble-free service. The lubricants are high-grade mineral oils and may be either light (low viscosity) or heavy, depending upon the type of pump. Using "just any oil" that may be handy could eventually lead to pump failure.

Inferior or low grade oils tend to form gummy residues in the pump chamber due to the temperatures at which they normally run. Sticking vanes, increased friction, and hotter pumps result, leading to loss of pressure or vacuum, tripping of pump motor overloads, and eventual "burn-out" of the pump. If original instructions that came with the pump are lost, secure another set from the manufacturer.

Finally, provide an adequate supply of the proper grade of oil and store it in a container labelled for pump use only. You should have a supply of the proper lubricant on hand at all times.

That flippancy quip, "Use your head, it's the little things that count," conveys a great deal of wisdom if we attach to it the more serious meaning. Air pumps are a small but extremely important adjunct to large multicolor presses. However, like a blood clot in the brain that can render the entire human body useless, so a seemingly minor defect in the pumping system can disable an entire press. Careful attention to every detail, no matter how seemingly trivial, will assure abundant rewards in preventing costly shutdowns due to pump failures.★

**Top:** Drip type lubricators require constant attention. Pump failures and oil spots on finished work result from inattention to turning them on and off. **Center, Bottom:** Automatic lubricators feed oil only when the pumps are running. These types feed by wicks and a slight vacuum. Keep reservoirs full of the right oil and all air vents open.



*To those  
lithographers  
contributing  
to research,  
here's*

# **WHERE YOUR LTF DOLLARS GO**

*By John L. Kronenberg*

S. D. Warren Co.

Chairman

Public Relations Committee, LTF

**B**IG things are happening in the Lithographic Technical Foundation. In saying this to you, I am speaking from the vantage point of a paper man, a supplier to the printing industry, and also as a director and chairman of the public relations committee of the LTF.

What I am going to try to do is to bring into focus a picture of present and prospective developments that are taking place in the Foundation.

Research pays off in the printing industry just as it pays off in the drug industry and in the chemical industry. The latest census figures showing a 53 percent gain between 1954 and 1958 in the value of shipments of lithography — by far the greatest gain in the entire graphic arts — confirmed what those of us in the supply end of the business already knew. Lithography is on the march. Its rate of growth continues to reflect the fact that not only is it an industry that supports research and technical education, but one that welcomes progress and change and puts them to work in production.

From a supplier standpoint, the fact that the lithographic plants are prepared to spend money to improve their process and welcome change directly encourages the supplier. He is willing to join forces with the plants in promoting industry progress. Our combined research dollars are more productive.

One way to tell the story of the Foundation is to describe to you where the money that is being spent comes from and for what purposes your money is used. I say "your money" because LTF is a member organization owned by about 1,000 companies, not only in the United States and Canada, but also in 31 countries around the world. Each company, large and small, plant and supplier alike, has one vote in LTF affairs, regardless of its past contributions and regardless of the number of current annual or sustaining memberships it carries.

Let's start with the fact that the Foundation has a very well-equipped

laboratory in Chicago with one two-color offset press, two medium-size single-color presses, and two small presses. It has a complete pilot lithographic plant and a very substantial investment in laboratory equipment and supplies. The Foundation, too, is owner of Glessner House, because a number of companies in this industry provided the funds for its purchase three years ago. The Foundation also owns its New York headquarters building. It is a substantial and growing concern. In all, LTF has some \$650,000 worth of physical assets working for its members.

As business men, you are all familiar with the importance of inventories, of the value of work in progress, and of having an organization not only with the physical assets, but with the experience and know-how and programs that can be immediately productive. To start a new Foundation today, to bring it up to the point where it would be a going organization beginning to deliver results to the industry would be an exceedingly costly and time-consuming proposition.

But this is by no means the end of the story in terms of your ownership and interest in the Foundation. This year, from its investments (valued at \$1,877,000) the Foundation will receive an income of more than \$70,000. When you add to this a reasonable figure that would be the equivalent of rent, depreciation, etc. on equipment, you can see that the income from investments and the value of owning your own research laboratory and other equipment can add up to much better than \$100,000 each year.

Receipts from members in the form of dues and contributions are estimated this year at \$245,000. It is obvious, therefore, that for every two dollars that are currently being contributed, there is a third dollar available from the accumulated resources of the Foundation. This means that LTF is running an almost 50 percent bigger research program, is turning out almost 50 percent more textbooks and training and educational materials than is being paid for out of current dues.

From a talk presented at the 28th annual convention of the National Association of Photo-Lithographers, Chicago.

The Research Department also receives about \$73,000 of additional income from various services it renders over and above the free services that LTF supplies to its members. The laboratory provides technical and consulting services to both plants and suppliers. Income from this source this year will amount to about \$17,000. Sponsored research is being conducted for the zinc industry and for certain zinc manufacturers who have been members of the Foundation for years. Other sponsored research is being carried on now on a smaller scale for other companies.

In the past a number of such ventures were conducted, such as cooperative studies on rubber blankets and cooperative studies on offset papers. Work has been performed for the Engineer and Research Development Laboratories, for the Air Force, R.C.A., and for others. Could you ask for better proof that in LTF you have a research laboratory that is productive, a laboratory whose services are not only being widely utilized, but in the final analysis a laboratory that is working for the specific benefit of the lithographic industry? Every project that is undertaken not only must serve the sponsor, but it must be apparent that the industry in general will benefit by the prosecution of such research programs or the project is unacceptable.

#### **Seminars at Glessner House**

Additionally, the laboratory produces income through the seminars at Glessner House which many of your key technical and production employees have attended. In the past two years, close to 400 men from the industry have attended these concentrated two-day discussions of all the latest technology in color separation and masking, in platemaking and plate troubles, and in ink-paper and other lithographic relations.

Nothing succeeds like success. These programs are producing tangible results for LTF member companies. For example, one company alone has had 19 men attending seminars. Besides helping our members, who are aware of and use these services, the seminars produce solid income which permits



John L. Kronenberg

carrying on a larger and more productive research program for all members.

There is a romance today connected with the word "research." The investing public appraises growth companies on the basis of the amount of money they are putting into research. But the LTF education programs, while perhaps lacking the romance of research, have been one of the most comprehensive and effective programs ever developed and cooperatively financed by any industry. LTF today has in print 18 major textbooks and 32 technical and other bulletins.

Don't get the wrong idea when we use the word "bulletin" because this includes substantial publications like "What the Lithographer Should Know About Paper" and a new, big ink book. Additional publications are being planned.

It takes time to bring the material together, write a manuscript, have it reviewed, edited, and then published. On a crash program, with special support from press and other equipment companies, training materials on web-offset are being prepared and will soon be in production. A textbook on web-offset operating is planned for 1961. A new color book is in the initial stages of development.

In-plant training materials, with kits for the apprentice and supervisor, are part of this extensive program. Audio-visuals on 19 major subjects are available. LTF works with vocational training and other lithographic schools at all levels, particularly throughout the United States and Canada. You know, of course, that

none of these education materials could be prepared, revised and kept current in a rapidly changing industry if it were not for the wide membership support of the education program of the Foundation.

The education program of the LTF produced in 1960 an income of \$53,000, all of which will be plowed back into expanded educational activities. Two books were substantially revised and published and distributed to our members in 1960. A revised and expanded book, *Chemistry of Lithography*, should be going out to LTF members very early in 1961.

Let me take a minute here to give credit to the lithographers who have contributed most or all of the printing costs on these books, to the paper companies who have contributed paper, and to typographers who have contributed the composition on these important craft and technical books for the industry at no cost to the Foundation.

#### **Where the Money Goes**

When I was telling you about where the LTF money comes from, I was also in a sense telling you where the money goes. The research laboratory, is of course, the principal expenditure of the Foundation. Perhaps principal "investment" would be a much better word. Most of our industry leaders regard money spent on research as an investment. Only part of the research dollar, however, actually goes to true research. Those of you who are members of the Foundation want to be able to use the laboratory as a consulting service and this is one of the exceedingly important functions.

The laboratory, too, must devote part of its time and effort to technical laboratory services and to plant technical services. Unless the results of research are disseminated, the research doesn't do the industry much good. *Research Progress* and other research reports have to be written and distributed to the members and research results made available through the seminars which I previously mentioned. All of these non-research services from the laboratory to members are essential services and,

(Continued on Page 123)





*a new dimension in graphic arts*

# EDUCATION

By *Kenneth G. Scheid*

Department of Graphic Arts  
Carnegie Institute of Technology

THE redirection and expansion of education for graphic arts management at Carnegie Tech occurs at a time when business education in general is being carefully reexamined and recast. Within the past few years, stimulated by studies conducted for the Ford Foundation\* and the Carnegie Corporation of New York,\*\* colleges and universities from coast to coast have begun the complex process of redefining their objectives in the area of business education. As the outcome, significantly new programs are being designed that keep pace with the future needs of the American economy, and with the rising standards of higher education in other fields.

Equally of interest for those concerned with graphic arts management education is the very considerable recasting that continues in education for the engineering professions. The education of an engineer today — at leading schools such as Carnegie Tech — is a noticeably different process than it was only a few decades ago, and the need for further change is evidenced in recent grants by the Ford Foundation to such schools for the further modification of their curricula and methods of instruction.

An undergraduate program in graphic arts management must encompass study in both management and technical areas. Therefore, the changes that are occurring today in business education and in engineering education provide valuable guides to the desirable dimensions of education for management in the graphic arts.

The Department of Graphic Arts at Carnegie is fortunate to be associated with a Graduate School of Industrial Administration and a College of Engineering and Science in which a number of significant changes in business education and engineering education have been developed over the years. Indeed, the Graduate School of Industrial Administration is generally acknowledged to have pio-

neered the recasting of graduate and undergraduate education for business, and the College of Engineering and Science has been a leader in broadening the education of engineers and scientists. It is now the recipient of one of the three largest grants awarded by the Ford Foundation for future innovations in engineering education.

What are those guides from business and engineering education that one might employ in the redirection and expansion of education for graphic arts management? We have found the following six principles to be directly applicable to the development of a new undergraduate curriculum in graphic arts management:

1. The first need of a future manager is for a substantial general education in the humanities, the social sciences, the physical sciences and mathematics and the arts. Both the Ford Foundation and Carnegie Foundation studies call for at least 50 percent of the undergraduate curriculum to be in general education. Studies made in the printing industry† indicate sub-

† Kenneth G. Scheid and by Frank C. Pierson, "Educational Requirements for Executive Careers in the Printing Industry" *Graphic Arts Education*, Winter 1958, pp. 14-24.



K. G. Scheid

\* Gordon, Robert A. and Howell, James E., *Higher Education for American Business*. (Columbia University Press, New York: 1959).

\*\* Pierson, Frank C. and others, *The Education of the American Businessman* (McGraw-Hill Book Company, New York, Toronto, London: 1959).

stantial support of general education as the base for specialized education in management and the graphic arts. A recent *Harvard Business Review*<sup>††</sup> report also confirms the principle.

2. Education for management should stress study in depth of those fundamental disciplines — economics, behavioral science, and quantitative methods — that underlie intelligent business decision-making and administration. The amount of work in these areas should be increased in quantity and quality, and function business courses should draw heavily on these disciplines.

3. Education in graphic arts processes, as in other technical areas, should stress study in depth of those fundamental sciences — chemistry and physics — from which an understanding of these processes, current and future, must arise. With this base in chemistry and physics, the student is properly prepared for challenging technical courses centering on the processes themselves. In brief, this third principle calls for the study of printing processes in technical, engineering terms, as has been true for years of the study of processes in other industries. Indeed, many engineering fields are adding even more fundamental science to their curricula.

4. Education in graphic arts ought also to include an understanding, in some depth, of the principles of design that underlie the creation of graphic arts products of high quality and effectiveness.

5. Standards of admission and of academic performance must be established at a level equal to that in other technical and management fields of study within the university. Indeed, not only has the problem of lesser standards been encountered in graphic arts education in the past, but it constitutes a central area of concern in the Ford Foundation and Carnegie Corporation studies of general business education referred to earlier.

6. Much of the practical training of the future graphic arts manager — the special knowledge of particular operations and equipment, the acquisition of particular administrative skills and knowledge — inevitably must be acquired through direct experience in initial employment. Nevertheless, the graduate should be prepared, from courses in business, graphic arts technology, and graphic arts design taken in the latter part of his program, to bring useful knowledge to his first industrial assignment. It may again be noted that in all of engineering and business education there is a growing emphasis upon acquisition of practical training after graduation, the role of the university becoming increasingly that of providing a wider fundamental education.

These six principles establish what can be described as new dimensions in the education of graphic arts managers. They constitute the basic foundation upon which the new curriculum at Carnegie Tech is being

<sup>††</sup> John Fielden, "Problems in Review: Educating Tomorrow's Executives", *Harvard Business Review*, Nov.-Dec., 1960, p. 67.



CIT's Graduate School of Industrial Administration Building.

developed. They represent the choices that Carnegie has made, in graphic arts management education, among alternate courses of action. In educational planning, as in business planning, we face in an acute manner the need to develop, and to choose between, alternate courses of action. A single institution cannot do everything. The choice must be made, once the alternatives are clear, by weighing the gains and losses associated with each possible line of action.

#### **General Education Emphasized**

It is through this process of evaluation and choice, for example, that we have chosen to emphasize general education at the cost of some specialized training; that we have chosen to emphasize basic disciplines in the business area at the cost of training in certain administrative procedures; that we have chosen to study graphic arts processes as an area of applied science and not as a sequence of production crafts; that we have chosen to emphasize design principles rather than the preparation of artwork and photography; that we have chosen to raise our standards and to risk a temporary reduction in student enrollment rather than to forego strengthening the content of our program; and that we have joined with other areas of engineering and business education in leaving more of a man's practical training to experience, so that our program can include the basic studies and disciplines required.

Every university faces the need to make choices of this type periodically. The selection that the institution makes among the various alternatives establishes the basis and direction of educational change. The choices it makes determine to a great degree the type of new faculty it requires and attracts, the prospects for conducting meaningful new research, the new type of student body it attracts and develops, and the new type of graduate it produces. Often these choices, as at Carnegie, are the outcome, in the last analysis, of the changing educational environment in which the particular program under examination exists. It would be surprising indeed if the previous developments in business education and

engineering education at Carnegie, as well as those in design education, were not a strong force moving our program in graphic arts management along similar paths.

### ***The Double Major — Science and Business***

The particular pattern of education that we have created can consequently be described as a combination of two major fields — the scientific study of graphic arts processes, and the study of business management oriented around social science and quantitative analysis. These two fields account for about 75 percent of the total four-year curriculum. Two supporting fields — design studies and humanistic studies — account for the balance of the program. Because in the two major fields much of the course work is in the area of basic physical science, mathematics and social science, the program as a whole can be said to provide the student with a broad general education. The table accompanying this article provides a view, in some detail, of the course sequence in the two major and the two minor fields.

The pattern that has been described here — involving what might be called a “double major” — is very similar to that which has existed successfully at Carnegie, M.I.T. and other colleges, in engineering (or science) and management, for a number of years. These programs are producing men for other industries who enter a wide range of occupations and who are well equipped to become intelligent technical and business decision makers. The graphic arts program will similarly produce men for such industries as advertising, printing and publish-

ing, packaging, ink, paper, and printing equipment and supply, as well as for industries that are heavy users of graphic arts materials. Indeed, we are quite optimistic about attracting to this new program talented students who seek careers in such industries and who might otherwise have enrolled in these older “double major” programs or in the more traditional liberal arts or business administration programs offered by various American universities.

### ***Response to Industry's Needs***

Is there a growing need in the graphic art industries for persons with the type of education this program offers, and with the personal capacity that the program requires? The evidence supports a very positive answer:

1. *The responsibilities of the graphic arts executive and his associates have become, and will continue to become, more complex. The economic, administrative and technical decisions that these men will be called upon to make are going to become more difficult.*

2. *Graphic arts processes are becoming far more complex technically. The pace of change is accelerating rapidly.*

3. *The constantly growing competition from other means of mass communication is putting increased emphasis on effective design in the graphic arts, as well as on better quality and economical reproduction.*

4. *Industry leaders today are much more alert to the problem of careful selection of persons to be developed*

(Continued on Page 121)

## **Graphic Arts Management at Carnegie Institute of Technology Curriculum Outline**

	MANAGEMENT (35 percent)	SCIENCE AND TECHNOLOGY (40 percent)	DESIGN (11 percent)	HUMANITIES (14 percent)
<i>General Education</i> (55 per cent)	General economics Managerial economics Business cycles Labor economics Psychology and Human Relations Government and Law	Calculus Physics General Chemistry Modern Mathematics* Statistics*	Graphic arts history Calligraphy General design	English History Literature Elective
<i>Specialized Education</i> (45 percent)	Accounting Cost Accounting Production Marketing Finance Management elective Management seminar	Organic chemistry Physical chemistry Graphic arts technology (photomechanical and photochemical processes; electronic processes; press systems; standards, instrumentation and control; etc.) Graphic arts materials (science of paper, ink, metals, films, etc.) Research seminar	Typography Publications design Advertising design Packaging design Design seminar	
<i>Courses taught by:</i>	Graduate School of Industrial Administration	College of Engineering and Science *Graduate School of Industrial Administration Department of Graphic Arts	Department of Graphic Arts	Division of Humanistic and Social Studies

**Degree Awarded:** Bachelor of Science in Graphic Arts Management Beginning in September, 1962, a two-year program for qualified college graduates leading to the B.S. degree will be offered.

## Three NALC Meetings Approve Education Program

**M**EMBERS of more than 30 litho clubs in all parts of the United States met Jan. 28 in three concurrent regional meetings to discuss plans and programs of the National Association of Litho Clubs. As in former years, the Mid-Season Council of Administration meetings of the NALC were



At Kansas City:  
Rae Goss

held in three cities—this year in Philadelphia, Ann Arbor and Kansas City. Unlike the past three years, however, the three-way conference phone portion of the program was not included, because it was felt that this form of communication is no longer necessary.

ML was in attendance at the Philadelphia meeting and received, at presstime, telephoned reports on the other two gatherings. Presiding at Philadelphia was James Fraggos, 2nd vice president of NALC; at Ann Arbor, John Murphy, 1st vice president; and at Kansas City, Rae Goss, president.

One topic generated an overwhelming amount of interest at all three meetings: the proposed management training institute to be conducted by the University of Michigan Extension Service in collaboration with the NALC. There was unanimous endorsement of this program in all three cities, with several delegates making

preliminary estimates of the number of registrants from their clubs.

The program, as outlined in reports to the meetings by Michigan faculty members, would cover three broad management areas—the communication problem, leadership skills and management development. Purpose of the program is “to strengthen the broad management skills of the members of the lithographic industry.” The classes are aimed at top and middle management personnel.

The three-week-long institute would utilize lectures, case analyses and small group sessions. As a followup, participants would be enrolled in correspondence study courses at the conclusion of the Institute. It is expected that the Institute will be ready to go into operation in the summer of 1962.

The NALC meetings heard reports from national officers on their activities since the last national convention of the association. Considerable time was spent in discussing the function of the newly appointed paid executive secretary of the NALC, Robert J. Mayer of Chicago.

It was agreed that, under the new



At Ann Arbor:  
John Murphy

arrangement, some of the offices in the organization can be absorbed into the work of the headquarters. Such jobs as the two assistant secretaries

and the historian might be among those eliminated. It was generally agreed, however, that suggested changes in the organization should await the report of the Mayer organization at the annual convention in Dayton, May 4-6.

It was suggested by several delegates that the term of the national officers might be increased from one year to two, so the president would have more time to put his programs into action. (There is no rule against a president or other officer succeeding himself, but no national president has ever served more than one term.) There was strong opposition to this idea, however, when it was pointed out that if a person held two terms in all four major offices of the NALC, he would serve 8 years with the association. Another suggestion, tabled until the convention, was that the



At Philadelphia:  
James Fraggos

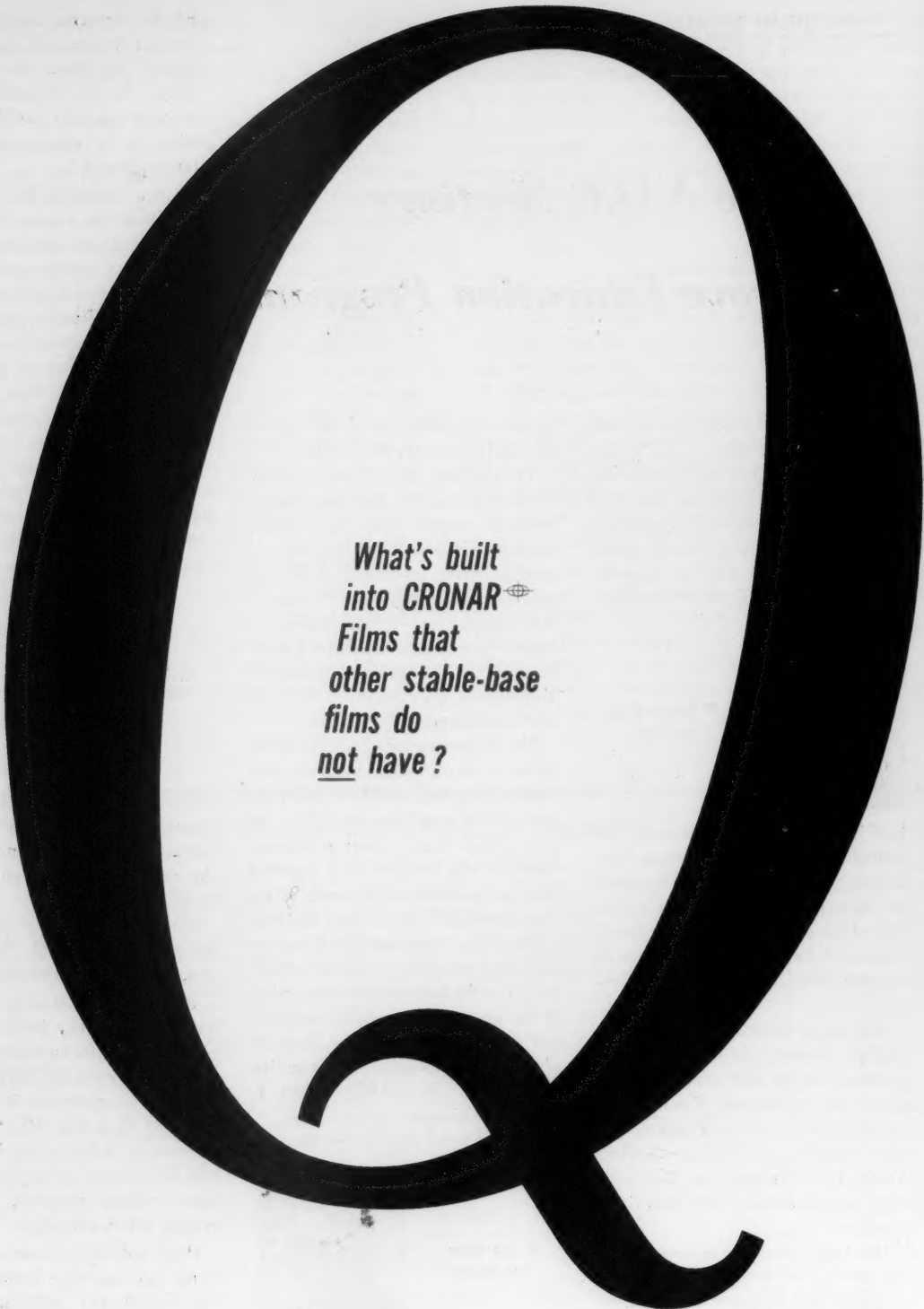
national officers be elected at the annual convention in the spring, but not installed until September, to give the new officers time to plan their work and committees.


All three sections paid tribute to the memory of W. O. “Toby” Morgan, who died in December.

Contributions totaling more than \$400 have already been made to a memorial fund in his honor. The fund has not yet been ear-marked for any particular purpose, but it is possible, president Goss told ML, that it will be used to defray some of the preliminary costs of setting up the Michigan training program, or for a graphic arts scholarship.

Other national officers taking part in the meetings were Russell B. Waddell, educational chairman; Edward M. Harwood, executive secretary; Glenn R. Smith, Jr., treasurer; William Dodd, club coordinator; Stephen Rubenstein, historian; and Leonard Holzinger and David Gandelman, assistant secretaries. ★





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## TECHNICAL SECTION



# PATRA Simplifies pH Measurement

RESEARCH has been carried out at the Printing, Packaging & Allied Trades Research Association (Patra House, Randalls Rd., Leatherhead, Surrey, England) which will help to simplify the measurement of the pH of papers. One of the easiest ways to measure pH is to use the Lovibond comparator, PATRA reports, in which an indicator is added to a water extract from the paper, the pH value being determined by comparing the color produced with that of different colored glasses in the instrument.

Many printers and papermakers bypass the extract stage and make a smear on the paper and then compare the color of the stain with the comparator standard glasses. Although this can, in some instances, give results of value, there is a limitation in the pH range that can be measured; generally, pH values cannot be accurately determined inside the range 3.6 to 5.2—the critical values in ink drying problems. This is because the color of the stain often does not match up with any of the colors on the comparator, due to the dichromic nature of the indicator solutions.

### Comparison for Solutions

The color standards were made with the sole object of providing a comparison for extract solutions, not for the so-called "smear" technique, and therefore errors are unavoidable,

according to the British research group.

The purpose of the PATRA experiments was to line up the comparator colors with those obtained by staining. With the cooperation of The Tintometer Ltd., Salisbury, a special set of standard glasses designed especially for those printers and papermakers using the smear technique, has been developed and is now available commercially.

In a report on these experiments, the authors, D. H. Charlesworth and R. R. Coupe, state that the color indicator is a popular way of determining, in a "rough and ready way", the pH value of a paper. (They point out that really accurate results can be obtained only with a pH meter.)

Explaining the principle of the color indicator technique, the authors point out that these indicators are chemical substances—mixtures of a weak acid and its salt—which exhibit one color in an acid solution and another color in an alkaline one. "All color indicators have a specific pH range over which they change from the acid to the alkaline color, passing through a spectrum of colors which are mixtures of the two basic ones."

Outside the pH range of 3.6 to 5.2, the color does not change further, using bromocresol green as the indicator solution. Different indicators can be chosen, but they have different pH ranges, so it is possible to select

and carefully blend a number of indicators to produce a "universal" indicator giving a spectrum of colors over a large part of the pH scale. Unfortunately, says the report, these "universal" indicators are less sensitive than the single, narrow range ones, so that they give a reading to the nearest 0.5 of a unit, as against 0.1 for the single ones.

### Chemical Reaction

When the indicator is applied directly to a paper surface, there is a chemical reaction which causes the color produced not to coincide with any of the comparator glasses.

The authors conclude from the experiments that the difficulty of matching the color stains can be overcome by having a special set of standards specially prepared. Because of the confusion that would be caused by using the same range of pH values for both the preferred standard extract method and the smear technique, they recommend a special index. These would range from 10 to 200; each step of 10 in the index would represent a pH difference of about 0.2 units, the figures below 100 becoming progressively more acid and above 100 more alkaline. This scale is known as the Lovibond-PATRA pH Index.

The authors say that probably the greatest use of the new pH scale would be in connection with ink dry-

(Continued on Page 121)

Kodak announces

## 5 new continuous-tone films

All on Estar Base

**KODAK SEPARATION NEGATIVE FILM, TYPE 1, ESTAR BASE.** This is a new, fine-grain, pan film of moderately high speed for low-to medium-contrast work, such as transparency separations, and for making masks. Closely matched color gammas. Harder emulsion means shorter drying times. Suitable retouching surface. On 7-mil Estar Base for dimensional stability and kink resistance.

**KODAK SEPARATION NEGATIVE FILM, TYPE 2, ESTAR BASE.** This is a new, fine-grain, rapid-drying, suitable-speed pan film of high contrast, on stable 7-mil Estar Base. For making color-separation negatives for the positive masking and camera-back masking methods. Also for making continuous-tone positives from color negatives. Surface made for retouching. Well-matched color gammas.

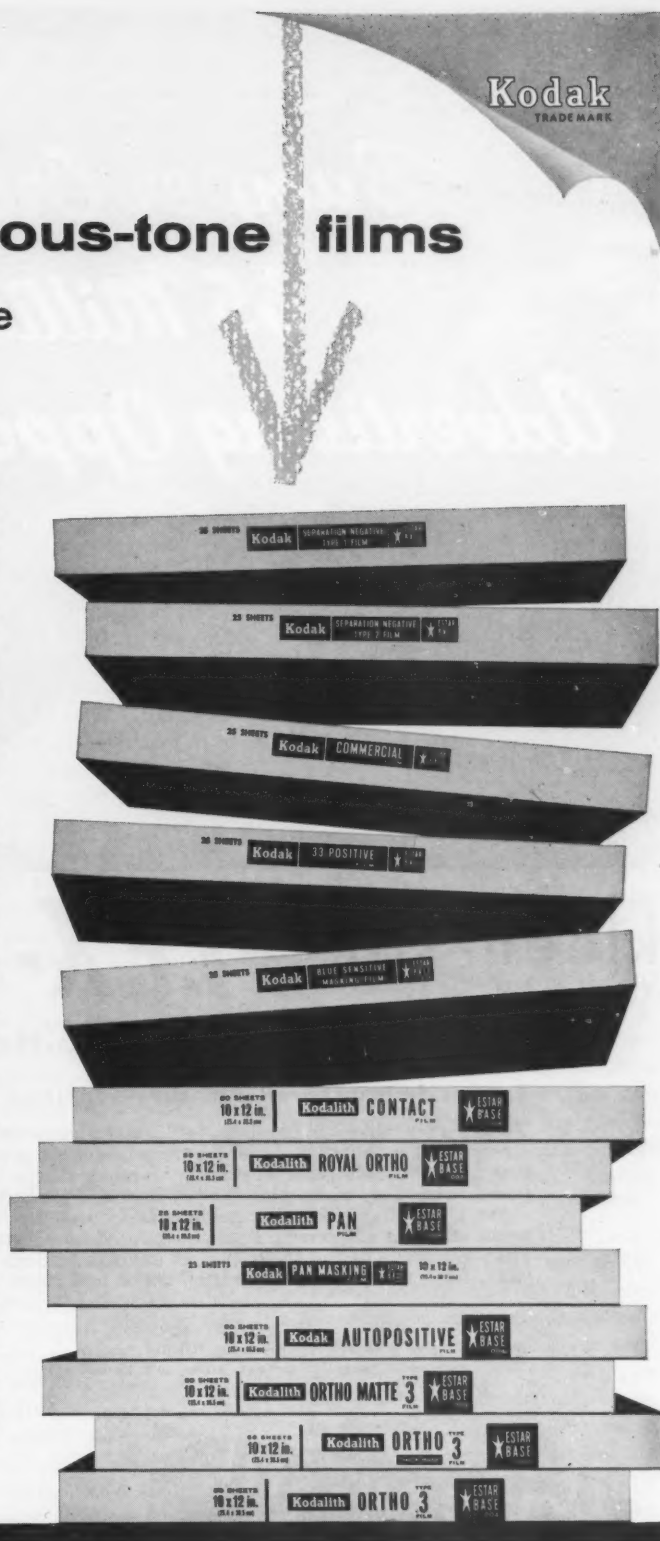
**KODAK COMMERCIAL FILM (ESTAR BASE).** A rapid-drying blue-sensitive film of medium speed—capable of giving moderately high contrast—coated on stable 7-mil Estar Base. For making negatives in copying continuous-tone subjects, as in photogravure, and for other work not requiring green or red sensitivity. Special emulsion surface facilitates retouching.

**KODAK 33 POSITIVE FILM (ESTAR BASE)** is a new, fine-grain, rapid-drying, blue-sensitive film of moderately high speed and medium contrast, on stable 7-mil Estar Base. Chiefly for making continuous-tone positives for photogravure and photoengraving color work. Its shorter toe helps preserve good highlight gradation in positives. Excellent also for masks in positive masking, and for the pre-masks in two-stage masking, when a 7-mil support is desired.

**KODAK BLUE SENSITIVE MASKING FILM (ESTAR BASE).** Photographically similar to Kodak 33 Positive Film (Estar Base), but on the thinner 4-mil Estar Base. Well suited for the overlay masks used in photogravure for color correction, for boosters, and for drop-out masks.

Now—designed specifically for your use—the complete line of high-quality emulsions, all on Estar Base. Your Kodak graphic reproduction dealer now has all the films pictured. Your Kodak Tech Rep will explain and demonstrate them if you ask him.

*Text for this advertisement was set photographically.*



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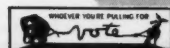


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## NEW PRODUCT REVIEW



# Improvements In Transparency Masking

By John M. Lupo, Jr.

Di-Noc Chemical Arts, Inc.

IN the past few years, a considerable amount of progress has been made on improving masking techniques and procedures. The introduction of various photographic films has also broadened the entire field of color separation. Some years back, the color photographer generally had two masking procedures: (1) a negative mask for transparencies, and (2) a positive method for reflection copy. The subject of masking was not well understood and materials used in the process were not of the high quality and consistency available today.

To a large extent, many of yesterday's problems in masking have been overcome and some light is being shed on the remaining difficulties. However, there still are many unanswered questions, and as these problems are solved, the result is an improved procedure or method of operation.

These improvements have changed masking and will continue to do so in the days, months and years ahead. The purpose of this article is to present a general view of the more widely used transparency masking procedures, pointing out recent improvements, together with a brief description of Gevaert's Multimask film.

### Three Basic Procedures

There are three widely used masking systems for color transparencies:

1. *Contact Mask System.* In this procedure a mask is made by contact-

ing the color transparency. Usually one mask is made for each of the color separations, and a split filter and mask combination is used for the black printer.

2. *Camera Back Masking with Silver Masks.* Negative masks are made in the camera to transparent or reflection copy. These masks are then registered on the camera and the exposure for the separation negative is made through this mask. During the exposure of the separation negative, light travels from the copy, through the lens (with the separation filter) to the mask and finally to the film.

3. *Two-Stage Masking.* This system can be used for either reflection or transparent copy, and consists first of making the separation negatives. Full scale positive pre-masks are then made from the separation negatives and various combinations

of pre-masks and separations result in a final color correcting mask for each color. The versatility of this system enable it to be used as a contact procedure for transparent copy or as a camera back method for either transparent or reflection copy.

Now for some details on these procedures.

### 1. Contact Masking

The "alphabet" method of masking transparencies, introduced in 1959 by Kodak<sup>1</sup>, uses the 25, 58 and 47B filters for separations with an 85B, 33 and 58 filter respectively for the masks. Masks and separations are made by contact printing and final screen positives are projected to size in a camera or enlarger. A step tablet or gray scale, such as the LTF Sensitivity Guide, is the important control guide in this system.

The step tablet is marked with the letter "A" on the step closest to .40 density, and the letter "B" on the step closest to 2.00 density above step "A". These two steps are used to determine the density range of the various masks and can be permanently marked on the step table. Step "H" is that closest to the actual highlight density of the transparency and step "X" is 2.00 density higher than Step "H". The shadow density of the transparency is marked with step "S" and a black opaque piece of tape is used on the edge of the step tablet to determine

*"New Product Review" is a new column devoted to an analysis of new products and processes in lithography. Mr. Lupo will deal sometimes with an individual product; sometimes with a group of related products or processes. Suggestions for future columns will be welcomed by the author, who may be addressed c/o Modern Lithography, Box 31, Caldwell, N. J.*

fog density (marked step "F"). The finished step table then consists of the following:

**Step**

- A .40 density (permanently marked)
- B 2.00 density above step A
- H Highlight density of original. This step will vary depending on the individual transparency.
- S Shadow density of original. Varies with transparency.
- X 2.00 density above step H.
- F Fog density.  
(permanently marked)

The density ranges of the color correcting masks are measured between steps A and B and should be between .90 to 1.00 density. Measurements for the separations are made between steps H and X. The density range for the cyan printer is recommended at 1.40 and the yellow and magenta printers at 1.25. The mask for the black printer is made with two thicknesses of Wratten No. 90 filters. These filters transmit green, yellow and red light, thereby correcting black in these areas. The separation filter for black is a CC 50G, which primarily absorbs blue and red, thereby giving broad correction for the black printer.

Standardizing key points to measure is an important time saver in this system. The greatest masking effect on a transparency is in the area of steps A and B, therefore these steps are used for mask density ranges. Separation negative density range are made in an original density range area on the transparency of 2.00. This area is normally reproduced with good fidelity in the photomechanical procedure. Shadows above or highlights below these densities will not show much detail without handwork or special masks.

## 2. Camera Back Masking

This type of masking was originally recommended primarily for reflection copy, however it has been found that, with proper modifications, it can also be used for transparencies. The procedure involves the making of three silver masks by exposure in the camera. After processing, the appropriate mask is placed on the camera back and repositioned by use of register pins.

The unexposed separation film is then placed behind the mask and exposure for the separation negative made with the combination of mask and film. The one main disadvantage of this system is that it ties up the camera until the entire separation job is completed, however in some respects its advantages may outweigh this objection.

Recent recommendations<sup>2</sup> suggest a split exposure mask for the cyan printer using a 23A and 58 filter. This combination approximates the transmission of the 85B mask commonly used for the cyan printer, however there is greater absorption of blue, thereby increasing saturation in this color.

A split exposure mask for the magenta printer consists of a 23A and 47 filter. These filters give greater transmission in blue, green and red portions than the 33 mask usually used for the magenta printer, and should result in better correction in blues and reds. There is no change in the 58 filter mask for the yellow printer.

Separation negatives are made through the 23A (red filter), 58 and 47. LTF recommends<sup>3</sup> the use of a combination 44A and 22 filter exposure for making a black printer mask. A light yellow filter (0 to 8) is used for the separation. The combination of these mask filters requires a relatively long exposure (about five minutes at f11, same size) however results are better than with other methods.

It is evident from the above description that mask filters are not limited to a single exposure technique. Varied effects can readily be achieved by a knowledge of mask requirements and filter combinations necessary to obtain the desired result.

## 3. Two-Stage Masking

Here again is a procedure that originally was intended for reflection copy, but was modified for transparent copy by using a camera back system. The positive pre-masks are eliminated and replaced by a projected image of the original copy.

In this method the separations are first made through conventional fil-

ters. In the normal procedure of two-stage masking, the green filter separation negative is combined with the positive mask of the yellow printer. However, in the camera back method, the green filter separation is used with the 47B filter over the lens to make the final mask for the yellow printer. The blue filter, in effect, uses the original copy as a replacement for the positive mask.

The final mask for the magenta printer is made with the red filter separation with the 58 filter over the lens and the cyan printer with the red green (black printer) separation with the 25 filter over the lens.

Unfortunately, this procedure can not be used as a contact system due to register problems involving the combination of transparency, separation and unexposed film.

## Multimask Film

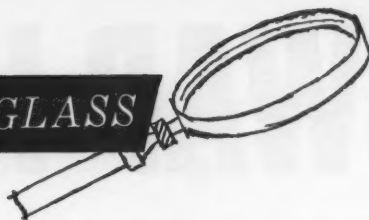
The recent introduction by Gevaert of Multimask Film represents a complete departure from conventional masking types of film. Basically this film is a color film consisting of three emulsion layers coated on a stable .010" thick polystyrene base. The top layer is sensitive to blue and red, the middle to blue and green and the bottom layer is sensitive to blue and green light. Incorporated with each layer is a special color coupler. When processing is completed the top layer is magenta in color, the middle, cyan and the bottom layer, yellow.

In use, Multimask Film takes the place of masking film and can be used in all procedures for transparent or reflection copy. However, only one Multimask is necessary for all four separations. Exposure of the mask is made through a special filter, the Geva M2 for tungsten lamps and the Geva M1 for arc lamps. Processing consists of a four-minute color development, a water rinse for two-and-a-half minutes and a bleach-fix for eight minutes, followed by a final water wash. (*Additional details on this film are outlined in Herbert P. Paschel's article "The Gevaert Multimask System", June, 1960, Modern Lithography, page 34.*)

The simplicity and ease of operation  
(Continued on page 123)



## THROUGH the GLASS



NOT everyone can resist the obvious temptations that come with ownership of a litho camera, it seems. Add to the occasional reports of counterfeiting the case of the Toledo print shop owner who recently pleaded guilty in U. S. District Court to making false draft cards. A 17-year old young man requested the lithographer make 50 of the cards last fall. The youth then sold them to other boys who used them to falsify their ages.

Carl F. LaRue, assistant U. S. attorney, reported that the use of falsified draft cards is becoming widespread, "with many youths using them to obtain beer and liquor." He warned that persons caught falsifying the cards can be charged with a federal felony.

In our presstime coverage of W. O. "Toby" Morgan's death last month, there was no room to mention a memorial fund which Rae Goss, president of the National Association of Litho Clubs, announced early in January. Mr. Goss said contributions to the fund are welcomed from industry members. A decision on how the fund will be administered awaits the recommendations of Mrs. Morgan.

Contributions may be sent to the W. O. Morgan Memorial Fund, National Association of Litho Clubs, c/o Robert J. Mayer, 330 S. Wells St., Chicago 6, Ill. (Mr. Mayer is the newly appointed secretary of the NALC.)

Our Midwest correspondent, H. H. Slawson, who has covered the city for ML for many years, is of the opinion that, fine as "Toby's" contributions were to the Litho Club movement, he will be remembered even more for the part he played in building up the Chicago Lithographic Institute.

Incorporated July 17, 1946, the Institute started its classroom work the following October, with Mr. Morgan as its executive

head. He had been selected after a search for what the school's sponsors had specified must be "the most able vocational printing instructor in America."

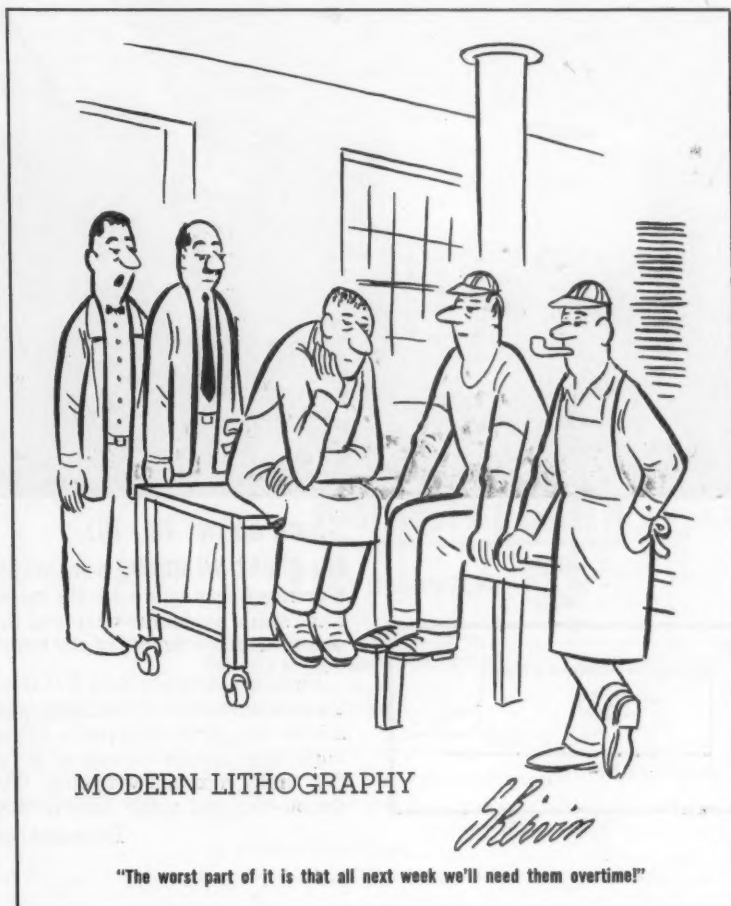
"Toby" arrived with barely two months to go for the scheduled opening. Funds had to be raised or guaranteed, manufacturers solicited for donation and installation of up-to-date equipment, instructors from Chicago plants lined up and briefed on their duties, classroom courses and procedures outlined and a host of other problems attended to.

Under his direction, task forces from both management and Local 4, A. L. A., worked on the project while the LTF staff provided valuable counsel. Thus, when classes were started on Oct. 1, 1946, everything was in order.

Enrollment in the Institute at Glessner House quickly reached capacity limits and this record has been continuously maintained to the present day.

Apparently investors have not been deterred by the poor profit picture painted by a majority of firms in the graphic arts. Word comes to us that a New York managing underwriter had great success last month with the sale of 145,000 shares of stock in a Manhattan firm doing a \$2 million a year business in process lithography.

The shares were offered at \$5 a share and were quickly snapped up, going to a premium of 5½ a few days later, despite the fact that the company has had an unstable earnings record, suffering a loss in 1959, and that the book value of the outstanding shares was \$2.06 based on the balance sheet of the company as of last June.★





printers . . . lithographers . . .

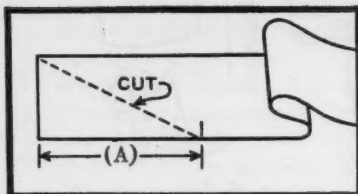
# LET'S SWAP IDEAS!

Earn a share of Kimberly-Clark stock!



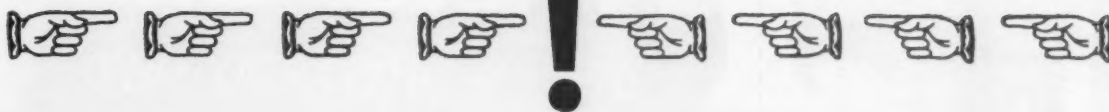
## Stock earner No. 16!

**No-ghost wrapping**—In wrapping a conventional paper dampener a pressman can eliminate the spiral streak or "ghost" that shows up on some solids by double-wrapping the roller. This method does away with seams, doubles the life of the wrapping and uses only one rubber band.



First, cut wrapper strip  $6\frac{1}{2}$  times roller length. Next, measure twice the circumference of the roller and mark this measurement on strip as shown (A). From this point, cut across strip on angle to corner. Place angle edge parallel to end of roller (as shown) and, after overlapping first turn, continue wrapping. You automatically achieve a seamless, double-wrapped roller held at opposite end with single rubber band.

*Raymond Sorensen, Sanders Printing Corporation.  
New York, N.Y.*



### Stock earner No. 17!

**Automatic counter**—When printing a job that will be cut into smaller sizes for pads of 10, 20 or 25 sheets each, time-consuming hand counting and inaccurate gauging can be eliminated with a numbering machine attached to the press to put a small number in the corner of each large sheet.

*E. S. Hershberger, Manager  
The Hilton Press, Hilton Hotels, Corp.  
Buffalo, New York*

### Stock earner No. 18!

**Housekeeping hint**—When re-run time comes around, it's a lot easier to find the needed negatives or positives if you have already stapled the flats together by color and stapled a series of progressive color press sheets along with a finished press sheet onto the group. If you do this when storing the jobs, you could also write the ink used and the order of progression of the colors (1st down, 2nd down, etc.), thereby eliminating much second guessing to say nothing of eye strain.

*Thomas E. McGill, Production Manager  
Rockwood Press, Inc.  
Cincinnati, Ohio*

**Send us your ideas**—You may earn a share of stock. Just write them out clearly and simply, and send to Kimberly-Clark. Pictures or drawings that help explain the idea are welcome. All ideas become the property of Kimberly-Clark. For each idea chosen to appear in subsequent national magazine ads, a share of Kimberly-Clark stock will be awarded to the sender. In case of similar contributions, only the first received will be eligible for the stock. Decisions of the judges are final. A total of thirty-three shares will be awarded.

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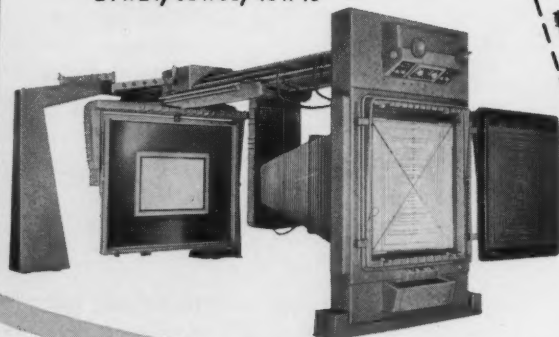
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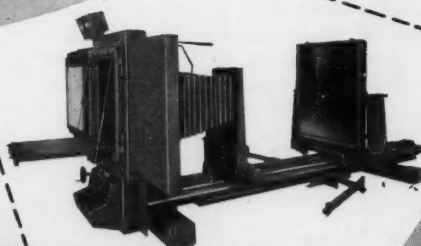
## **Admiral Overhead**

24 x 24/31 x 31/41 x 41



## **Commodore**

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1. Vacuum Printing Frame, Floor Model
2. Dot Etching Table
3. Plate Whirler
4. Elevating Type Vacuum Frame
5. Temp. Controlled Dark Room Sink
6. Layout Table
7. Down Draft Table

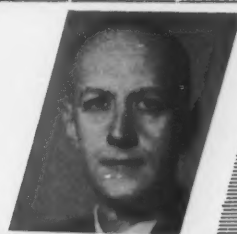
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## PHOTOGRAPHIC CLINIC



# Cleaning Contact Screens

By Herbert P. Paschel  
Technical Editor

### Cleaning Contact Screens

*Q: What is the most effective and practical method of cleaning contact screens without leaving streaks and other residues? Our screens accumulate traces of litho developer, in spite of all precautions, through alternate handling of the screens and developing film in the darkroom.*

R. J. S., DES MOINES

**I**T IS NOT advisable to attempt strenuous cleaning methods with contact screens in general, and colored screens in particular. Contact screens are even more delicate than photographic films. Excessive rubbing will cause scratches that will interfere with screen action and show up in the halftones as defects. Washing screens with plain water, or water-detergent solutions, could lead to streaks and water marks which will also impair the halftone images. With colored screens (magenta), treatment with aqueous solutions could lead to bleeding of the dye which would change the screen's density and contrast, or ruin it completely.

Of course it is impossible to use a screen indefinitely without attracting some surface dirt. This can usually be removed by applying a **very fine** chamois across the screen with a minimum of pressure. Greasy films can best be removed by suitable solvents — carbon tetrachloride is suggested by one manufacturer. This can be applied by means of a cotton swab

*It is impossible for Mr. Paschel to give personal replies by mail, but all questions will be answered in this column as soon after receipt as possible. The columnist also is available to the trade as a consultant for more complex litho problems.*

or by flowing the solvent onto the screen. (Note: carbon tetrachloride fumes are extremely toxic and should not be inhaled.)

If a screen is so badly soiled that it is practically useless, you have nothing to lose and could try soaking the screen in water, or preferably a solution of water and wetting agent. After a brief soaking to loosen the dirt you can then sponge the surface with a cotton swab. This procedure, however, will remove only water soluble blemishes.

You state that your screens are soiled with developer. As you know, when a developer oxidizes it creates a number of compounds which are not water soluble as, for example, the common yellow or brownish developer stain. The only way the latter could be removed would be by means of a bleaching solution. Such drastic treatment could certainly ruin the screen.

The various brands of contact screens on the market are not necessarily identical in physical characteristics and therefore may not tolerate the same cleaning procedures. Your best bet is to get the cleaning instructions from the manufacturer whose screen you are using.

From the foregoing it should be obvious that cleaning a contact screen incurs a certain amount of risk. The chances of further damaging a soiled screen in cleaning are greater than the chances of restoring it. That is why all screen manufacturers stress the need for handling contact screens with extreme care, preferably only by the edges. If this advice is followed, there would be no opportunity for developer stains to blemish the working area of a screen.

You can minimize contact with the screen in a number of ways. Some cameramen attach the screen to the vacuum holder by a strip of tape across the top edge. To the lower edge they attach a tab. The upper tape acts as a hinge. To attach and remove the photographic film they merely grasp the tab to raise or lower the screen. Other photographers make a series of oversize masks, made out of old film, which attach to the vacuum holder by means of pin register strips. To these masks they attach their contact screens with tape. The outer dimensions of the masks

(Continued on Page 123)



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To operate a production line of Wagner Equipment, installed under Wagner Supervision — gives you the same high quality, the same top production, the same efficiency as that of the Leaders.

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## METAL DECORATING

# Cost Control for Decorators

By Emil F. Sovo

Head Office Administrative Staff  
Industrial Engineer  
Continental Can Co.

THE largest and most complex corporations operate on the same fundamental principles as the local manufacturer, the corner store, or the one-man business. In a large corporation, the management is the representative of the owner or owners and is responsible to them for operating the business at a profit. The following essentials, in one form or another, apply to all business.

1. Produce a product or service that is in demand and potentially acceptable.
2. Have capable financial control with sufficient operating capital.
3. Establish the correct type of organization with competent executives.
4. Have well defined policies.
5. Locate the plant strategically with the proper type of building and equipment to produce the product efficiently, as well as economically, with a loyal and skilled working force.
6. Have efficient and economical distribution system to meet customer demands.
7. Have an adequate accounting and control system.

These seven elements are part of an enterprise only when the administrative staff has the competence, skill, judgment and knowledge of the business they are operating. Statistics

*Author Sovo has spent the past 12 years in various phases of industrial engineering. At present he is head office administrative staff industrial engineer for Continental Can Co. This article is taken from an address given at the National Metal Decorators Association convention in Washington last October.*

indicate that when these elements are not present in an organization, the business invariably fails.

Every organization must divide its operations into a few fundamental divisions:

1. **Production.** The mechanics of transferring material and labor into goods and services profitably.
2. **Marketing.** The distribution of that which has been produced, whether it be a material product or an intangible service.
3. **Finance.** The organization of a business enterprise with the financing of its production and marketing activities.
4. **Control.** The recording of the activities of production, marketing and finance. This function, if properly administered, will reveal the trends in business and guide management in their decisions.

### 'Perpetual Emergency'

Without an adequate control system, purchasing is in perpetual emergency, production costs and checks are not adequately reported, leaving management with no factual data to determine their course of action.

An example of poor control was recently cited in one of the Management reviews. A dairy products company was doing 60 percent of its total sales volume in butter and was in the process of increasing its output to increase profit. A consulting firm's first step was to determine the variable cost of each of the products and then compute the profit to volume ratio. In its analysis it found that butter was not contributing a profit to the company. Management did not realize that the profits made were actually coming from other products because all the income data were merged into one figure. As a result of this fact-finding, the company curtailed its output of butter until it could improve its operations.

The point highlighted here is that many small companies do not provide management with the information needed in decision making. It is the responsibility of the control section to give management a meaningful breakdown of costs, expense, income and profit.

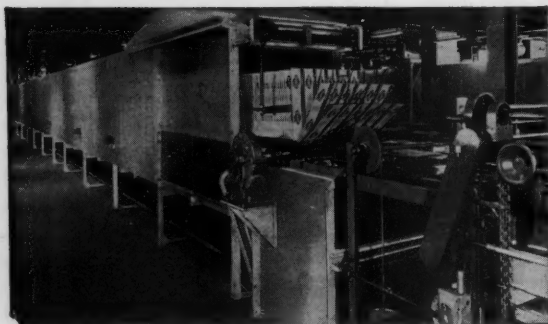
there's "something special" about every

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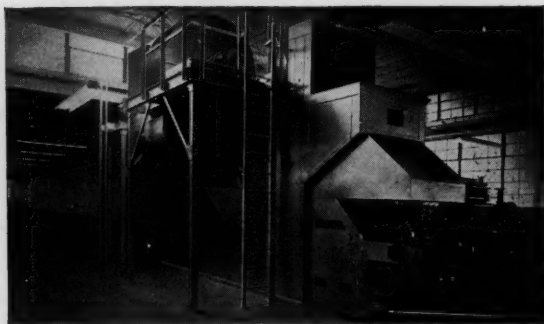
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In controlling the high cost of doing business, some executives embrace the idea that the so-called non-productive parts of a business are frills, which build up overhead and render services which are unmeasurable and possibly even useless. The natural temptation, therefore, is to say "Cut at staff level." The company may have moved into a period in which the actual production of goods is the least of its worries and the planning and research associated with staff may be the ingredient needed to give it the competitive edge.

I am not saying that there is no wasted effort in endeavors of this kind; in fact there probably are more soft spots here than in other company functions. The day has passed when management can solve overhead problems the easy way by using the slashing method on those programs and functions which do not relate directly to the production of the services upon which their survival depends. This type of cost-cutting simply removes too little from some

departments and too much needed assistance from other departments.

In order for the executive to solve his excess cost and establish a logical program, he must:

Give a good strong and new look at all the company practices from top to bottom. In his survey he should cover purchasing, inventory control, supervision, personnel assignments and indirect as well as direct cost trends. He should forget about past practices and ask himself "Is this the way we have to perform these functions?"

Some of the company reports may be meaningless, cumbersome and uninformative to the point that they are not being used. Elimination of reports or change in format, should be the solution.

In most companies the material needed for the product is the largest item of cost. The substitution of a lower cost material without sacrificing quality should be incorporated whenever possible, thereby reducing the unit cost.

### Lack of System

In the other direction, the production end of the business may be suffering from lack of system, duplication and overlapping of functions. With changed working conditions, once useful activities may now be wasteful activities or excess baggage. The neglect by management to make revisions to procedures and manning, when methods change or new equipment has been installed, will increase the cost of doing business. This increase in labor cost, or reduction in output, can jeopardize the competitive position with a resultant loss of profit.

Therefore, labor cost, direct or indirect, is one price of doing business that is still largely within the control of the individual company. Many management people take exception to this statement and point out that our economy has built-in labor costs that the company can do nothing about. It is true that such items as the following are now an integral part of the industrial wage structures and in a large part, the worker must make

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By T. P. Von Bosse and I. J. Borowsky

You can't be sure of making a profit unless you know your costs. Every lithographer knows that, but how many ignore this principle every day? This new workbook, containing valuable information on setting a price . . . markup . . . determining operating costs . . . together with dozens of sample work-sheets, takes you step-by-step through the whole process of figuring your real costs, prices and profits. This book will repay its modest cost of \$4 many times in accurate cost estimates!

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these extra payments possible by being able and willing to produce more:

1. Vacation pay
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Considering the firing benefits as a whole, I still believe that labor costs are more controllable than other managerial expenses. A reduction in number of people will reduce the cost of fringe benefits as well as the yearly dollars paid to the employee.

Business leaders are continually complaining about the rising labor cost exerting an uncomfortable upward pressure on profit margins. It is therefore important for these management people to scrutinize their operations, searching out the opportunities for economies and establishing a rational cost cutting program. A budgetary control system can be the tool for management in this cost-cutting review of operations. The system itself will not control costs, but an intelligent review of the information supplied can be used to control rising costs.

#### **Budgeting Is Profit Planning**

Budgeting is profit planning, although it is often confused with standard cost. Budgeting is concerned with costs, of course, but its real focus is on profits. Budgeting can be done without standard costs although ideally the two should be combined. With a good standard cost system as a tool, budgeting will be more effective and the company will be more likely to achieve the profit it originally planned. The standard cost system discussed above is based on setting a standard for every expenditure which a business may reasonably expect.

To have a cost control system that provides all the information required by modern management, it is neces-

sary to set up certain standards, to be used as a basis for comparison and as a unit of measurement.

Some of these are:

1. *Material Yield.* Establish a bill of material with value and quantity or develop a formula by which the data can be obtained.
2. *Direct Labor.* By using time study to determine the amount per unit of production.
3. *Indirect Labor.* By using time study to determine the number of people per year or unit of production.
4. *Other Departmental Expense.* By using budgeting procedure, (forecasting the requirements) if no other means of establishing a standard is available.
5. *Manufacturing overhead.* By using the budgeting procedure, if no other means of establishing a standard is available.
6. *Sales and Administrative Expense.* By using the budgeting procedure.

With the above established, the actual expenditures can be measured against the standard, and the difference between standard and actual will be expressed as favorable or unfavorable variance. In the event the statement shows abnormal results, a special study should be made to determine the cause so that corrective action can be taken immediately. This study can be done jointly by use of time study and historical analysis.

We have been discussing standards, but we have not defined what we mean by standards. Everyone makes daily personal use of time standards. We set an alarm clock at night and thereby establish a standard time for the complex operation of rising and getting to work on time the next morning. We know precisely how long it takes to shave, shower, get dressed, drive to the station and literally hundreds of other operations. These time standards are called "experience standards" because the time involved is known by having performed these operations over and over. In the same way many foremen and workmen can accurately forecast the time requirements for various operations. In this method of setting time standards we know pretty well how long the opera-

tion is taking, but our question should be, "How long *should* it take?" This immediately suggests a more scientific analysis, with the results termed "engineered standards." Some of the uses of these engineered standards in a company are as follows:

#### **Uses of Standards**

1. In production planning, to schedule various producing units in order, to provide a smooth, efficient flow of material, thereby keeping promised shipping dates.
2. In redesign of equipment and equipment layout, and determination of crew requirements on present, new and/or revised processes.
3. In determination of a fair day's work, and the measure of daily actual performance on this basis to determine utilization of men and machines.
4. In determination of standard labor costs, from which a forecasted budget can be established and compared during the current year. This budget will assist management in trend analysis to determine what future action must be taken.

So far, we have been discussing the reason for the establishment of cost control. Now let us go through an example of a lithographic plant to be placed on budgetary control standards. Before taking any studies, we must first establish the procedure which will be the most economical and still produce the desired effect. All elements of work that are presently being performed from force of habit, but not functionally required, must be reviewed with management and eliminated only with their concurrence, thus streamlining the operation. The correct method must be established before we can be in a position to perform an actual study of the operation and issue an engineered standard.

At this time let us review a few of the operations in detail and develop the standard. Each operation will be developed to a standard time, which includes the necessary leveling factor, fatigue, personal time and delay allowance. As an example in metal decorating, let us consider a lot of 1,000 steel sheets. The service to be performed will be the coating and

decoration of this plate for a customer. ★

*(Concluded Next Month)*

#### Crown Appoints Lefton

Crown Cork & Seal Company, Inc., Philadelphia, has announced the appointment of Al Paul Lefton Co., Philadelphia, as advertising agency for all Crown's products.

Crown is a leading producer of aerosol, housewares, chemical, petroleum, beer and beverage cans. In addition, the company manufactures a complete line of metal closures and crowns and has extensive metal decorative equipment.

Crown has manufacturing facilities in Philadelphia, Baltimore, St. Louis, Atlanta, Chicago, Winchester, Va., Bartow and Orlando, Florida, and San Francisco.

#### Strathmore Advances Five

Robert B. Clark, Jr., has been named general sales manager, and Peter G. Volanakis has been named administrative assistant to the president of Strathmore Paper Co., West Springfield, Mass.

Mr. Clark, will continue to serve as manager of printing paper sales. Mr. Volanakis had been manager of technical paper sales.

These were among five appointments made by the company following the first 1961 meeting of the executive committee. The others were: John G. Gallup has been appointed manager of product planning and marketing research. Robert L. Fastie becomes manager of technical paper sales, succeeding Mr. Volanakis. Charles E. Benoit becomes assistant to the vice-president in charge of production. Mr. Clark and Mr. Volanakis were also recently named members of the board of directors.

#### International Advances Six

Several sales executives of the Fine Paper and Bleached Board Division, International Paper Co., New York, have been advanced.

Louis Chable, Jr. has been named manager of merchant sales, replacing L. B. Kelley who has been assigned new duties in the office of the executive vice president. A veteran of more than 37 years with the company, Mr. Chable has served since 1958 as regional manager of the division's Mid-Atlantic sales office.

In the Mid-Atlantic sales office, Edward F. Adlum has been named acting regional manager and William G. Luke, Jr. has been named assist-

ant regional manager.

George H. Stuhr, Jr. has been named manager of the Division's bleached board sales, replacing Lloyd T. Krumm, Jr.

James E. Nevin, Jr., regional manager of the Cleveland office since 1930, has been assigned special duties in the New York office of the Division. He will be replaced as regional manager by Courtney H. Reeves, Jr., who has been serving as a salesman in the Cleveland office.

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## LITHO CLUB NEWS

### Cincinnati Members Tour Aljen Plant

**M**EMBERS of the Cincinnati Litho Club were guests of Aljen Associates at a monthly meeting on Feb. 14 in the company plant in nearby Wilder, Ky. The meeting was followed by a plant inspection tour.

Sixty-five members and guests of the club attended an annual dinner meeting on Jan. 10 in Guidara's Restaurant, when officers for the current year were installed by past president William E. Staudt of Young & Klein, Inc.

In accordance with a constitutional amendment approved at the December meeting, all members who have reached 65 years of age and are in good standing and now retired, were issued life memberships "for past services and contributions to the industry." The four members so honored were Frank Miller, Clifford Hebbeler, J. Oliver Sanker and Paul Grendelmeyer.

As the first president of the club, Mr. Hebbeler was presented with a Senefelder silver lapel pin by president Buford Payne, and he, in turn, presented similar pins to 14 other

past presidents. They are Al Meyers, William Jones, Louis Weiss, Frank Petersen, Russell Smith, Richard E. Fischer, Lawrence Dougherty, D. Gilbert Flanagan, Bernard Smith, Peter J. Schannes, Thomas Lacker, Russell Esberger, Theodore Williams and A. Staudt. Mr. Williams died in 1958, and his pin was accepted by his son.

During a business session, Buford Payne announced the 1961 committee chairmen who are: program, Paul Granger, Metropolitan Printing Co., Inc.; membership, Richard E. Fischer, Technicraft, Inc.; Litho News editor, Harold Biddle, Standard Publishing Co.; bowling party, Glen Menser, Offset Plate Graining Co.; picnic, Ralph Echard, Champion Paper & Fibre Co., and 1962 annual dance, Rodney Guenther, Advance Litho Plate Co. President Payne and first vice president Harold Biddle represented the Cincinnati Club at the mid-season council meeting of the National Association of Litho Clubs on Jan. 27-28 in Ann Arbor, Mich.

More than 500 members, their wives and supplier guests attended

Officers and trustees of the Cincinnati club are: (seated l to r) Paul Granger, Buford Payne, president, Harold Biddle, and John Kirst, and (standing l to r) trustees Gordon Wickfeldt, Bernard Smith, Ralph Guenther, R. W. Fisher, and Anthony Bianchi.



an annual cocktail party and dinner dance on Jan. 14 at the Hartwell Recreation Center. Harold Knippenberg of Advance Decalcomania Co. was chairman of the arrangements committee.

### Central Wisconsin

#### Coated Paper Analyzed

Robert Knapp, of the Appleton Coated Paper Co., presented some of the new ideas in the paper coating industry at the January meeting of the Litho Club of Central Wisconsin, which was held at the Appleton American Legion Club.

### Cleveland

#### Attend Printing Week Banquet

The January meeting of the Cleveland Litho Club was held in conjunction with that city's annual printing week banquet. Guest speaker at the banquet was Quentin Reynolds.

Ten outstanding seniors from Cleveland high schools were presented with annual Lithographic Award Certificates, by the club, at the banquet. The awards are given to outstanding students who are studying some aspect of lithography at one of the schools in the Cleveland area.

### Chicago

#### Review Photo Phenomena

M. A. Connely, Chicago district manager of the DuPont Photo Products Division pointed out that, "You Can't Believe What You See!" at the January meeting of the Chicago Litho Club. The presentation included a series of optical illusions and demonstrations exhibiting that the eye does not tell you everything.

Practical application of these phenomena were related to daily lithographic work. Methods used to compensate unwanted effects were discussed.

The February education program will center on a panel discussion about past, present and future press equipment. (Continued on Page 75)





This was your first love. A frisky bit of a puppy no bigger than a roller skate.

You saw him in the pet shop window and knew he had to be yours.

So you begged. Pledged. Made extravagant promises. And got him!

You never let that dog out of your sight. You played, ate—even slept with

him. He was your friend and willing slave. Your proudest possession.

Where is this kind of pride now? In your *work*. In seeing a tough printing job run smooth as silk under your knowing direction.

Pride. We share it with you. Because good printing begins with good papers. And that's the only kind we make.



**ATLANTIC FINE PAPERS**

EASTERN FINE PAPER AND PULP DIVISION • STANDARD PACKAGING CORPORATION • BANGOR, ME.







## Just how effectively does Atlantic Opaque prevent show-through?

This insert will give you a good idea.

Atlantic Opaque makes the printer's life easier in every way a paper can. Its fluorescent whiteness gives more brilliant reproduction. It offers outstanding ink receptivity. It is uniform in trim, caliper, bulk and moisture content. This is the paper that minimizes press preparation, and helps speed the job through the press.

And when the job calls for savings in postal costs, try Atlantic Opaque in a *lighter* weight. You'll find it ideal for envelope stuffers and inserts.

Atlantic Opaque is available in Regular, Vellum and distinctive Deep Etch finishes. Ask your Eastern Franchised Merchant for samples. Or write us direct.

### **EASTERN FINE PAPERS**

EASTERN FINE PAPER AND PULP DIVISION • STANDARD PACKAGING CORPORATION • BANGOR, ME.



**Production facts:** This insert printed offset on new, brilliant white Atlantic Opaque, Regular finish, basis 80, on a 52 x 76 4-color press, 30 up at 4,000 IPH. Sheet size 50 x 76½. Color sequence was yellow, blue, red, black. Press plates were deep etch aluminum from 175-line screen positives.




Ask any owner of a medium sized Miehle Single Color Offset and he'll tell you it is the most profitably versatile and productive press in its size range. These Miehles are simple and quick to changeover and they produce more saleable jobs per day • high running speeds—up to 8000 on the 25 • Continuous Delivery that lets you remove finished loads while the press keeps printing • swing gripper sheet infeed for hairline register at any speed • superb four-roller inking • There's a Miehle Single Color Offset sized to meet your needs. Put its profit advantages to work for you.

MORE PROFIT ADVANTAGES ON A MIEHLE







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## PULL CUTTING COST DOWN AND ACCURACY UP

Lawson has the right size Hydraulic Clamp Cutter to meet your requirements for economical production and hairline accuracy. Use it for squaring sheets, cutting labels, trimming all kinds of pamphlet work

- Your Lawson is 20% heavier and has almost 50% greater knife speed, size for size, than most other cutters
- it has proven hydraulic clamping
- rigid 3-point knife bar support
- true two-end knife pull
- snag proof rear table slot closing device
- many other features for ease of operation and safety
- optional patented Electronic Spacing for volume production with .002" accuracy.

Today, your graphics arts plant just specializes. You ice and handle work. You need a productive, versatile yet priced within your means. The divisions of Miehle-Gorham are pleased to advise you on the right printing, cutting equipment for your every

Another Way M

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IN  
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to meet

your needs



**VERSATILE  
LOW COST  
PRODUCTION  
FOR THE  
GROWING PLANT**

Today, your growing graphic arts plant just can't afford to specialize. You must sell service and handle a wide range of work. You need equipment that is productive, versatile and efficient, yet priced within your economic limits. The divisions of MGD, long leaders in their respective fields, will be pleased to advise you on selecting the right printing, cutting and bindery equipment for your every graphic arts need.

**Another Way MGD Helps You...**

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INC.  
CHICAGO 8, ILLINOIS**

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speed,  
clamp-  
• snag  
ease of  
volume

**INCRE  
MULTI**

Accurate, low  
profit possibil  
increases the  
kinds • With a  
to drill—or dri  
construction f  
controls for q  
ing device • c  
two models—



**LAWSON HI-SPEED DRILL**  
HEAVY DUTY MODEL

eds from **LAWSON**

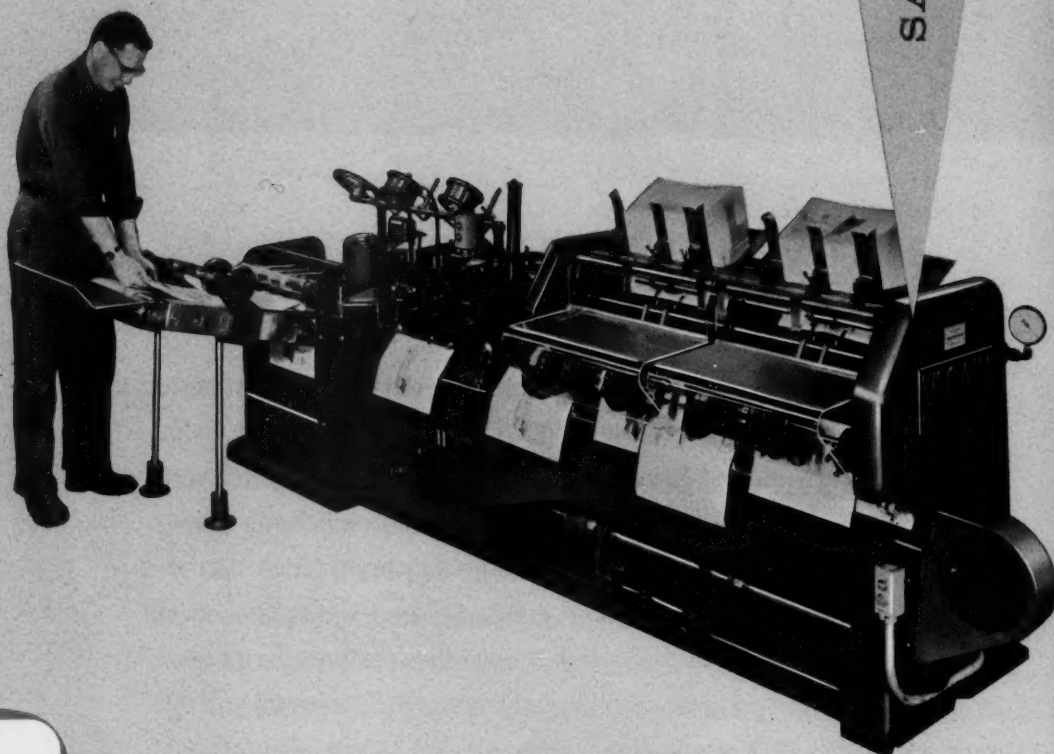
## CREASE PROFITS WITH MULTIPLE HOLE DRILLING

rate, low cost multiple hole drilling and slotting can open up new possibilities for you as school population and business growth increases the demand for pad and tablet work, forms, specialties of all kinds • With an efficient Lawson Hi-Speed Drill it takes just 2 seconds to drill—or drill and slot—two or more holes in a 2¼" lift • Fixed table construction for unmatched accuracy and smooth work flow • up front controls for quick set up and easy operation • optional round corner device • optional automatic indexing gauge for close center work • Lawson models—Series A and smaller, low cost Series B.

**DEXTER**

Automatic gathering and stitching of booklets and pamphlets can increase bindery profits. The McCain Saddle-Matic is a low cost, automatically fed stitcher specifically designed to handle efficiently and profitably all the average plant's saddle-bound work from 3½ x 6" to 11½ x 14" at speeds to 4500 per hour • one person, one side operation of the two-pocket unit saves time and costs—loading and operating from front of machine • get-away is fast—complete size changeover takes less than five minutes for both pockets and stitcher • compact design saves floor space—just 30 square feet required • McCain 3-knife trimmer can be attached.

SADDLE BIND PROFITABLY WITH M'CRAIN



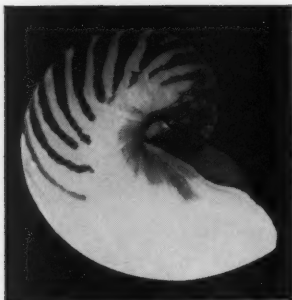
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(for this insert, basis 25 x 38-100 lbs.)

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**Polar Offset Enamel**  
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## Is Your Litho Club Getting Publicity?

**I**S your Litho Club getting all the publicity it should in MODERN LITHOGRAPHY? Do you have a regular correspondent sending in news items and photos of club programs and social activities? Many clubs do, and they are rewarded with good coverage on these pages month after month. Others have sporadic or non-existent publicity programs.

If your club is one of the former, keep up the good work. If you haven't been noticing writeups of your club activities, however, how about appointing a correspondent to remedy the situation for the coming year.

As a help to him, here are some tips on preparing material for MODERN LITHOGRAPHY:

1. Type your article or notes, double-spaced, on one side of a sheet of paper.
2. Include the name of the club, the date of the meeting or social event, complete names (no nicknames, please) of speakers, new members, officers, committee heads, etc.
3. Rather than just giving the title of the talk, along with a comment like "it was thoroughly enjoyed by all," try to take down a few direct quotes from the speaker.
4. Include good black and white glossy photos, when available, being sure to identify all persons on the back (use soft pencil) or on an attached caption.
5. Try to have your material in our hands by the 15th of the month preceding the issue. Best general rule is to mail it a day or two after your meeting, to be sure to get full coverage in our next issue.
6. Mail your article (or notes) to the Editor, MODERN LITHOGRAPHY, Box 31, Caldwell, N. J.

(Continued from Page 66)

ment presented by The Miehle Co., Division of Miehle-Goss Dexter, Inc.

A two panel presentation will be used. A panel of representatives from Miehle sales, manufacturing, service and product development will be on hand to answer questions about press design, operation and developments. A panel of litho club members will review all questions submitted by members. They will then ask the company representatives questions of widest interest to all members.

New officers of the club for 1961 are: James K. Martin, president; Richard F. Boever, first vice president; John L. Jachimiec, second vice president; Eugene C. Bulinski, secretary; and William L. Byers, treasurer.

## Twin City

### Production Panel Featured

The January Meeting of the Twin City Litho Club featured a general panel discussion in conjunction with the Craftsman Clubs of Minneapolis and St. Paul. The panel consisted of Richard Kellar of Buckbee-Mears and

Robert Kruse of Photomatic covering camera; William Marshall, offset service and James Kleinhammer, Buckbee-Mears covering stripping; Earl Jepson, Brown & Bigelow and Frank Tuckner, R.B.P. Chemical Co., covering plates; Rex Morgan, Louis F. Dow Co. and Edward Sorenson, H. M. Smyth Printing Co., covering press; Wayne Ramsey, I.P.I. Ink Co., covering ink and Charles Carlson, Carpenter Paper Co., covering paper. Edward Schmidt, program chairman, moderated the meeting.

The new officers of the club are president Fred Schulz, vice president

Fred Schulz, president and Kip Goabel, retiring president (left) welcomes Robert Honel, president, Minneapolis Craftsmen, and William Pinotti, president, St. Paul Craftsmen to the January Twin City meeting.



Julian Anderson; secretary, John Gawlik; and treasurer, Leo Holzinger. On the board of governors are Allan Radatz, Rex Morgan, Donald Malone, Allen Werner and Edward Stone.

## Washington

### Past Presidents Form Panel

A unique approach to the panel program for litho club meetings was tried by the Washington Litho Club, in January, when a panel of the past presidents of the club answered questions on lithography posed by the members.

The past presidents of the club are: William H. Heintz, Charles Story, Paul A. Heideke, John J. Laverine, Albert R. Materazzi, Charles W. Cook, Robert E. Rossell, John O. Blades, Frank H. Mortimer, Leo B. Krebs, David B. Fell, Frank D. Corcoran, Fred A. Fowler, Albert L. Tucker, and Raymond E. Geegh.



Walter Conway

Walter Conway, president of Walter Conway and Associates, Inc., was elected and installed as the 1961 president of the club at this meeting. Mr. Conway is also presently serving on the board of governors of the Printing Industry of Washington.

Other new officers installed are: Arthur Nugent, vice president, Lew Powers, second vice president, Frank Conway, secretary and John Williams, treasurer.

## Milwaukee

### Hear Harris Litho Panel

A panel of representatives from divisions of the Harris-Intertype Corp. discussed aspects of lithography at the Jan. 24 meeting of the Milwaukee Litho Club.

On the panel were: C. A. Loeftgren, general sales manager of the Harris-



NCE upon a time, there was a very fine printer named Henry. He had a very fine press, a fine young man to run the press, a fine building, and fine, loyal satisfied customers.

Then, one day another printer named Horace came to town and started his business. Now Horace's problem was somehow to outperform his rival — with better methods, better trained people, better equipment, better prices — something better!

On the other hand, Henry, now, all-of-a-sudden-like, had to do the same thing to keep his business.

Which printer are you?

Either Henry or Horace needs the kind of help NAPL can give. If you need such help, join now.



*For detailed membership information, write to:*

**THE NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS**

317 West 45th Street, New York 36, N. Y.

\*Incidentally, this initial is reproduced directly from the famous Pickering "Book of Common Prayer", London, 1844.

## St. Louis Elects Augustine President



Feature of the January meeting of the St. Louis Litho Club was the election of officers for 1961. They are (seated l to r) Oscar Augustine, president, and Larry Held, vice president, and (standing l to r) Frank Grob, secretary, Joseph Renda, board of governors, Carl Gerak, treasurer, and Don Woest, board of governors.

Seybold division who spoke on the "Importance of Control in Lithography;" Richard M. Jones, assistant to the manager of the Midwest district of the Intertype division, who spoke on "The Fotosetter and Its Advantages to Lithography;" Herbert A. Asten, manager of web-offset sales for the Cottrell division, who spoke on "Web-Offset and Its Evaluation;" and Joseph McConnaughey, western district manager of the Harris-Seybold division, who acted as moderator for the panel.

### New York

#### Hear Cole; Elect Officers

The Jan. 25 meeting of the New York Litho Club was a full one, with the members electing a new slate of officers for the year, and listening to an address by Ralph D. Cole, president of Consolidated Lithograph Co., on "Education and the Future of Lithography."

Mr. Cole said that the future of lithography will be greatly influenced by the future of the national economy, since the industry has become an integral part of the economy.

The economic picture in the country is a very delicate one, he said, and so also is the picture for lithography.

The biggest problem to be faced and solved in the near future is the mounting pressure on profit margins due to increasing costs and decreasing sales. He pointed out that, while there is a steady increase in volume in the industry, there has been a steady decrease in profit percentage.

Mr. Cole noted that lithography, as an industry, has made quite spectacular gains over the last ten years. However, he said, "unless something unusual happens, lithography will not make the same progress in the next ten years as happened in the last ten." The industry has reached a leveling off period where it must work to consolidate the gains already made. If lithographers face the facts and act realistically, he said, then the industry will certainly be able to hold its own for the next five years.

Education in the graphic arts has been largely ignored in the past, but an important factor in the recent growth of lithography is the serious interest in development of good educational facilities in the industry. If the industry is to continue to grow and thrive, it must prepare men who are trained in the latest techniques in production and management, he said.

The newly elected officers are: Louis H. Happ, president, Victor De Rose, vice president, Philip Quartar-

### Litho Club Secretaries

- ATLANTA**  
Bob Scheuer, 2118 Brannen Rd., SE
- BALTIMORE**  
Robert Press
- BOSTON**  
Vincent Aliberte, 2010 Revere Beach Pkway, Everett
- BUFFALO**  
John Demske
- CANTON**  
Clayton Betz, 531 Grosvenor Dr., NW, Massillon, O.
- CHICAGO**  
John Jachimiec, Container Corp. of America, 1301 W. 35 St.
- CINCINNATI**  
Harold Biddle, 3308 Galbraith Rd.
- CLEVELAND**  
Raymond Gallagher
- COLUMBUS**  
Ed Carter, 873 William St.
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Irving Gross
- DALLAS**  
A. G. Copeland, 3116 Commerce St.
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Loomis Pugh, 1809 W. Columbia, Springfield, O.
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- FORT WORTH**  
Paul Hansen, 5317 6th Ave.
- GRAND RAPIDS**  
Joseph Stevens
- HOUSTON**  
Grady Caldwell, Caldwell Ptg. Co., 407 M&M Bldg.
- LOS ANGELES**  
Al Griffin, 520 Monterey Rd., Pasadena
- MILWAUKEE**  
Jack Miller, 2572 N. 21 St.
- NEW YORK**  
Edward Blank, c/o NYEPA, 461 8th Ave., New York 1, N. Y.
- OKLAHOMA CITY**  
J. Earl Hunter, 536 NW 48 St.
- PHILADELPHIA**  
Joe Winterburg, 618 Race St.
- PIEDMONT**  
Mrs. Jo W. Shaw, 502 Security Bank Bldg., High Point, N. C.
- ROCHESTER**  
Ed Potter, 198 Weston Rd.
- ST. LOUIS**  
Frank J. Grob, 2130 Pine St.
- SHREVEPORT**  
Roena Bradford, PO Box 397
- SOUTH FLORIDA**  
Ken Miller, 13451 Alexandria Ave., Opa-Locka
- TULSA**  
Mrs. M. K. Hare, 2521 So. Birmingham Place
- TWIN CITY**  
Fred Schultz, Buckbee Mears Co., Toni Bldg., St. Paul
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Art Nugent, 1130 S. Thomas St. Arlington, Va.
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# NEWS FROM Enco®

**New processing chemicals INSURE best results with Pre-Sensitized Plates . . .**

Four new chemical products have been added to the Enco line. Formulated specifically for use with Enco Pre-sensitized plates, they give added assurance of top quality performance from any Enco plate (and they work well with other plates, too). Now you can process your plates with proven Enco supplies. Try these new products today!

**ENCO GUM SOLUTION GS (8° Baumé)** . . . A stabilized crystal clear pure Gum Arabic Solution in the right consistency for use with Enco Fine Grain Plates. Maximum protection; ideal for gumming on press and on the bench; preserved against souring with consistent Baumé maintained.

**ENCO FOUNTAIN SOLUTION (concentrate) FSC** . . . Clean running with sharp dots and plug free halftones make this a superior fountain solution. Mixed in proportion, one ounce to 2 ounces ENCO Gum Solution GS to one gallon of distilled water, will give a fountain solution with a pH about 3.8.

**ENCO PLATE PRESERVER PS (asphaltum)** . . . A ready to use asphaltum designed for use in storing Enco plates for an indefinite period without loss of ink receptivity.

**ENCO EXTRA LONG RUN LACQUER ELR** . . . For use on ENCO Aluminum plates. Easy to apply. Adds extra mileage with no loss of dot size.

## ENCO PRESENSITIZED PLATES

Accepted by the professional lithographer as the quality plate—with good reason. Enco plates are easy and fast to process; they have a fine grain—for clean sharp dots with no plugged halftones and perfect ink/water balance; they are economical to use.

Enco Aluminum Pre-sensitized plates are available for negative or positive work and the Enco Pacemaster is perfect where low cost, speed and quality are paramount.

The combination of new Enco chemicals and Enco plates will insure top performance in plate and press room.

# azoplate

558 CENTRAL AVE., MURRAY HILL, N. J.

aro, treasurer, and Marcel Minardi, secretary. Members of the board of governors are: Salvatore Vaccarino, Edward Blank, Peter Rice, former president, Stanley Peckins, Anthony Dagnelli, Kenneth Nolan, Ernest Gruen, Louis Federmack, Carl Greco and Richard Roesse.

A highlight of the meeting was the presentation of life membership plaques to Al Rossotti, John McGuire and Richard Brendell for their services to the club.

## Detroit

### Give Achievement Awards

The January meeting of the Detroit Litho Club centered on the distribution of the annual achievement awards to outstanding members of the lithographic industry in Detroit. The meeting was held as a substitute for the planned printing week celebration which reportedly collapsed.

## Ann Arbor

### McCall Story Presented

Leonard Starkey presented a film and slide demonstration of the McCall Story at the January meeting of the Ann Arbor Litho Club. The presentation included a description of the production methods and press work at the company.

A number of Detroit Litho Club members were guests of the Ann Arbor group at this meeting.

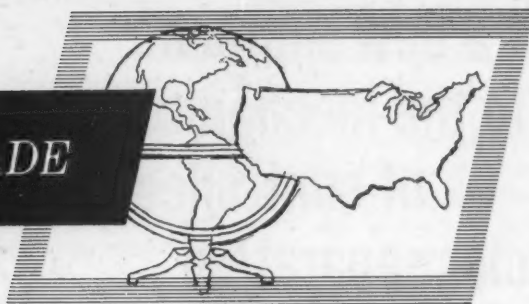
## Buffalo

### Goss Installs Officers

Rae Goss, president of the NALC was present at the January meeting of the Buffalo Litho Club to install the new officers for 1961, to present a Senefelder bust to outgoing president McClive, and to bring members up to date on the latest developments in the national association.

The club's officers for 1961 are: Ted Ziemendorf, president; Louis Gruber, vice president; Thomas Nantka, treasurer; Walter Schmidt, secretary.

## NEWS about the TRADE



### **Stevens Succeeds Soderstrom As Executive V.P. of NAPL**



William J. Stevens



Walter E. Soderstrom

**W**ILLIAM J. STEVENS, of the Miehle Co., Division of Miehle-Goss-Dexter, was named Feb. 3 to succeed Walter E. Soderstrom as executive vice president of the National Association of Photo-Lithographers. Mr. Stevens, who is widely known in the industry for his past association with NAPL and for his activities in many other litho groups, will take over the new position March 1, according to an announcement from J. Tom Morgan, Jr., president of the association.

He will succeed one of the best known members of the lithographic industry, who has been associated with the NAPL since its founding in 1934, having first served in 1933 as executive secretary of the New York Photo-Lithographers. Mr. Soderstrom is recuperating at his home, 1372 East 13th St., Brooklyn, from a recent illness.

Mr. Soderstrom, through whose ef-

forts the association was built in the past 27 years from 23 members to more than 1,300, joined the association during the difficult depression days as executive secretary, being named executive vice president about five years ago. He served for 10 years as executive secretary of the Metropolitan Lithographers Association, as well.

Born in Watervliet, N. Y., Mr. Soderstrom was educated at Pace Institute, and sold printing for five years with the Manhattan firm of Gibbs Press. He will continue to work with the association as an advisor to Mr. Stevens. Staff members Robert S. Emslie, Jr., and Frank R. Turner, Jr., also will continue with the association headquarters staff, according to the announcement.

In addition to his heavy schedule with the NAPL, Mr. Soderstrom has found time to address a number of

(Continued on Page 130)

### **LPNA Convention Set**

The tentative program for the Lithographers and Printers National Association convention at the Arizona Biltmore Hotel in Phoenix, Ariz., May 2 to 5, has just been announced as follows:

The opening session, May 2 at 10 a.m., is entitled "The Criteria of Good Management" and will include the president's address, the report of the executive director, and a report on the standards set by other industries for judging good management. A board of directors meeting will follow at Noon.

At 6:30 the board of directors reception will be held, followed by the annual awards banquet, at which winners in the annual Exhibition and Awards Competition will be announced and awards presented.

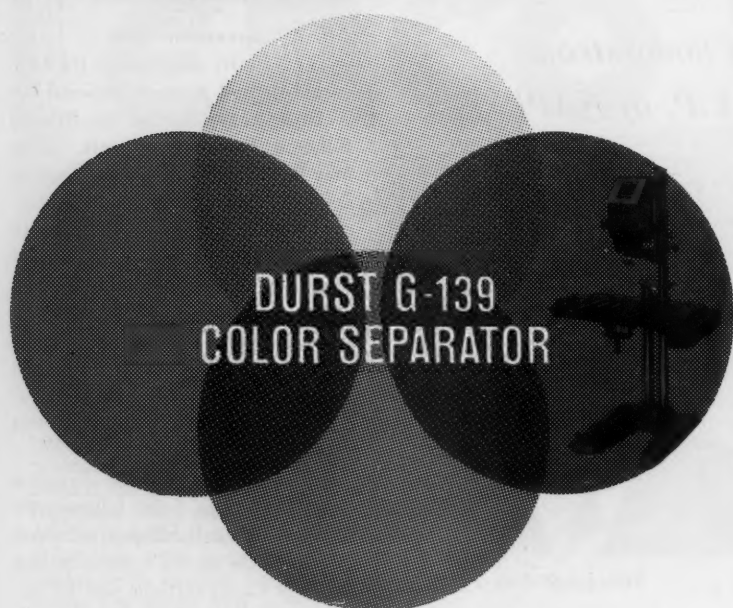
A labor relations session, 9:30 a.m. May 3, will be led by Edward Loebe, The Regensteiner Corp., who is chairman of LPNA's Labor Relations committee. The program will include a presentation of current and future bargaining problems, as well as a discussion of the "New frontiers" of collective bargaining.

The afternoon will feature the annual Men's Golf Tournament. In the evening a steak roast will be held in the nearby mountains.

A session on financial management, 9:30 a.m., May 4, will have as its general theme "Getting the Most Out Of Your Equipment Dollar." It will be a discussion of obsolescence, production rates, and other factors entering into efficient production and plant operation. The morning session will be followed by the election of the new board of directors and a meeting of the board through the

(Continued on Page 130)

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Present shop methods or future masking systems may be used on the G-139. Its carefully designed controls allow fast, easy operation, even in darkness. The high precision Kodak registry system is familiar to most operators. Where greater light intensity is required the compatible Durstronic Unit may be readily substituted for the Synctrol Unit to supply electronic flash.

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GRAPHIC ARTS DIVISION

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## Pick LPNA Winners

A panel of judges, representing both the Eastern and Western printing markets on Jan. 23 began judging the entries in the LPNA Awards Competition and Exhibit. Robert W. Honer, merchandising manager, Heublein, Inc., Hartford, Conn., was named to serve as general chairman.

The judges attended a luncheon meeting in New York on Jan. 10 where they were briefed on the procedure of evaluating the lithographic specimens entered in the competition on the basis of technical quality and excellence, effectiveness of art and design and achievement of the functional value of each piece. Results of the judging will be announced at the LPNA Convention in April.

Deadline for entries in 52 classifications of diversified lithographic material was Jan. 16. Judging was set to take place for an entire week at the New York Trade School. Five teams of judges screened and rated the more than 2,000 entries received.

## Westprint Expects 150 Exhibits

More than 150 individual exhibitors have reportedly reserved space in Westprint 61, at Shrine Exposition Hall in Los Angeles which will run from March 23 to 26.

Among the highlights of the exposition will be four or five different makes of sheetfed offset presses, including the first showing in the U.S. of a new 38-inch press; at least one and possibly two exhibits featuring equipment for making the new Dycril relief plates; the first showing in the U.S. of foreign-developed photographic composing machines; three lines of major letterpress printing presses; the Vario-Klischograph machine for electronic engraving on metal plates; at least half a dozen makes of cameras in all models; and a range of automated binding machinery. According to show officials, a number of manufacturers have indicated that their exhibits may feature the first U.S. showings of type setting and printing machines.

Two or three makes of webfed offset presses, all U.S. made, will be displayed at the show.



## Howell, Robinson Merge

Merger of The Howell Lithographic Co. Ltd. with the carton division of Robinson Industries Ltd. and the Finley-Hall Paper Box Co., of Toronto, was announced, during January.

The new company, to be known as Howell Litho and Cartons Ltd., is a subsidiary of Dover Industries Ltd. which several years ago took over the Robinson Ice Cream Cone Co. interests and expanded its operations into the manufacture of waxed cartons.

D. H. Wigle has been appointed president of Howell Litho and Cartons, S. F. Pearman was named general manager in charge of sales and development and J. A. Doucette general manager of the Toronto division.

The Howell Lithographic firm has been part of Hamilton's business life since 1884 when it set up operations in the basement of the former Hamilton Spectator building on James St. South.

Its incorporation was an outgrowth of the development of the Robert Raw and Co., which established in Hamilton, in the 1850's the first lithographic press in Upper Canada.

One of Mr. Raw's salesmen, F. J. Howell, subsequently bought the business and established the original Howell Lithographic Co. Mr. Howell pioneered the advertising poster business in Canada and installed Canada's first rotary presses in the company's new Vine St. plant in 1893.

The late G. W. Wigle was president from 1939 to 1958 when he was succeeded by his son, D. H. Wigle, now president of the new company.

Combined facilities of the three Hamilton and Toronto plants involved in the merger will provide 250,000 square feet of operating space.

## Cover "Rest Period" Laws

Illinois printers have been asking questions about the legality of "rest periods" which like the morning "coffee breaks", have gained wide acceptance in certain industries. For the answer Printing Industry of Illinois turned to its general counsel,

J. Norman Geddess, and in a year-end bulletin to members Mr. Geddess stated that:

"There are no statutes or regulations requiring employers to allow rest periods for either male or female employees." They are only "informal arrangements," he further said, but he adds, "rest periods are, of course, considered 'hours worked' for purposes of computing overtime under the federal wage-hour act."

Another question put to Mr. Geddess concerned requirements as to when a lunch period shall be scheduled. With only one exception, he stated, neither federal law nor state statute has any specific requirement on this. Actually, he reported, the only reference to lunch periods is found in the Illinois Child Labor law. This, he said, provides that a 30-minute lunch period be given after not more than five hours of work.



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**Dampabase**  
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Order Aquatex and Dampabase from your lithographic supplier today. There is an ample supply of these great coverings in the particular size you need. Remember—you can order by the roll, packed in the center-release carton for easier handling, or in cut lengths to fit any size roller. Be sure to state material size or the diameter and length of the roller to assure a perfect fit.

Prompt efficient service is an important asset to you. When every minute counts—order Aquatex and Dampabase.

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## Report Composing Equipment Survey

THE JANUARY Economic Summary of the Printing and Publishing and Allied Industries, published by the Business and Defense Services Administration of the U. S. Department of Commerce, reports the results of a 1959 survey of in place composing equipment in plants in the U. S. It is the first such overall compilation of composing equipment to be undertaken.

The administration says that the survey was made in order to determine the quantity and location of the equipment in case a national emergency makes such knowledge necessary.

Included in the survey were plants in specially selected categories. The categories were: book printing, commercial printing, engraving and plate printing, manifold business forms manufacturing, greeting card manufacturing, bookbinding, typesetting, photoengraving, and electrotyping and stereotyping. In these categories,

only firms with fifty or more employees were surveyed. The survey indicated equipment which was actually in place in 1958.

The totals for the country show that in 1958 there were 94 phototypesetting machines in place. The breakdown, as to makes of machines, was: Linofilm—10; Fotosetter—59; Photon—18; and the ATF Type Composing Machine—7. The number of hot metal machines in place in 1958 was 5,790. Establishments reporting cold type equipment not included in the other groups were 106.

The monthly report also shows that the number of employees in the lithographing industry during the latest month covered, Sept. 1960, was 69.3 thousand, which compares with 67.3 thousand in Sept. 1959. The average weekly earnings for lithographic employees in Sept. 1960 was \$110.37, compared with \$109.60 in Sept. 1959. This represents an increase in weekly income of 0.7 percent.

## Bank Stationers Increase Research and Publicity

THE LPNA Bank Stationers Section has completed plans for a joint meeting with the Lithographic Manufacturers Association, March 8-10, at the Pick-Congress Hotel in Chicago, to discuss the problems in magnetic check encoding.

Top level management in the bank stationery industry met Dec. 8 and 9 in Washington, where they discussed policy matters for improving their position in the bank check manufacturing field. A full report will be made to Section members at the Spring meeting.

Chairman Edward Robinson, in a report to the LPNA Board of Directors, noted that the section had prepared two articles on the nature of check encoding and magnetic ink character recognition for banking publications which were well received.

Both articles, entitled, "MICR under the Microscope; Precision Printing Presents Problems" and "The ABC's of MICR," were previously distributed to LPNA members.

Reprints of both were sent to 10,000 banks across the country to generate better understanding of bank stationers.

A proposed program of research and education on magnetic ink and character printing for the Bank Stationers Section worked out by the Lithographic Technical Foundation was presented to the directors. The program was favorably viewed by the section and LTF was encouraged to proceed.

Under the program, LTF would conduct special seminars covering all aspects of magnetic ink printing both by letterpress and offset; prepare reports and articles on its research; and publish a technical bulletin on magnetic ink printing when the project is completed.

A related activity would be the availability of LTF's technical service for magnetic ink manufacturers; safety and check document paper manufacturers; reading equipment producers and bank stationer printers. New materials, processes, equip-

ment would be evaluated on a fee basis for suitability for use in printing and adherence to the ABA specifications.

## DMAA, BMF Affiliate

The Business Mail Foundation has affiliated with the Direct Mail Advertising Association according to a joint statement by Earle A. Buckley, chairman of the DMAA board of governors, and Randall P. McIntyre, president of BMF, following approval by the governing boards of both organizations.

Business Mail Foundation will operate from DMAA's new national headquarters at 230 Park Ave., New York. A full-time director will be selected by BMF to work under the direction of Robert F. DeLay, DMAA president, and to carry out policies established by the BMF Board.

DMAA, now in its 44th year, is a non-profit organization with some 2,400 members in the United States and Canada, all of whom are actively involved with the creation, production or distribution of direct mail advertising and promotional materials.

Under the new arrangement, BMF will operate as the public relations arm for direct mail and business mail. The Foundation will retain its separate board of directors, will set its own policies, maintain its own finances. BMF will have access to DMAA's library of direct mail award winning campaigns, its research facilities, and literature.

## Case-Hoyt Elects Mariner

William J. Mariner has been elected vice president in charge of manufacturing of the Case-Hoyt Corporation, Rochester, N. Y., printers and lithographers. He joined the Case-Hoyt staff as industrial engineer in 1950 and in 1953 was appointed production manager.

In early 1959 he became assistant to the vice president for manufacturing of Doubleday and Co., but returned to Case-Hoyt in December 1960.

He is a member of the Technical Association of the Graphic Arts and Research and Engineering Council.



4-color offset reproduction from a transparency by Paul W. Cloud



# Lithographic Papers

LUSTERKOTE  
OFFSET ENAMEL  
CAMEO BRILLIANT  
OVERPRINT LABEL  
FOTOLITH ENAMEL  
CASCO ENAMEL  
PRINTONE LITHO  
SILKOTE OFFSET

This paper is Warren's Cameo Brilliant-Falmouth Finish • Basis 25 x 38 - 80 (160M)

## PAPER MERCHANTS

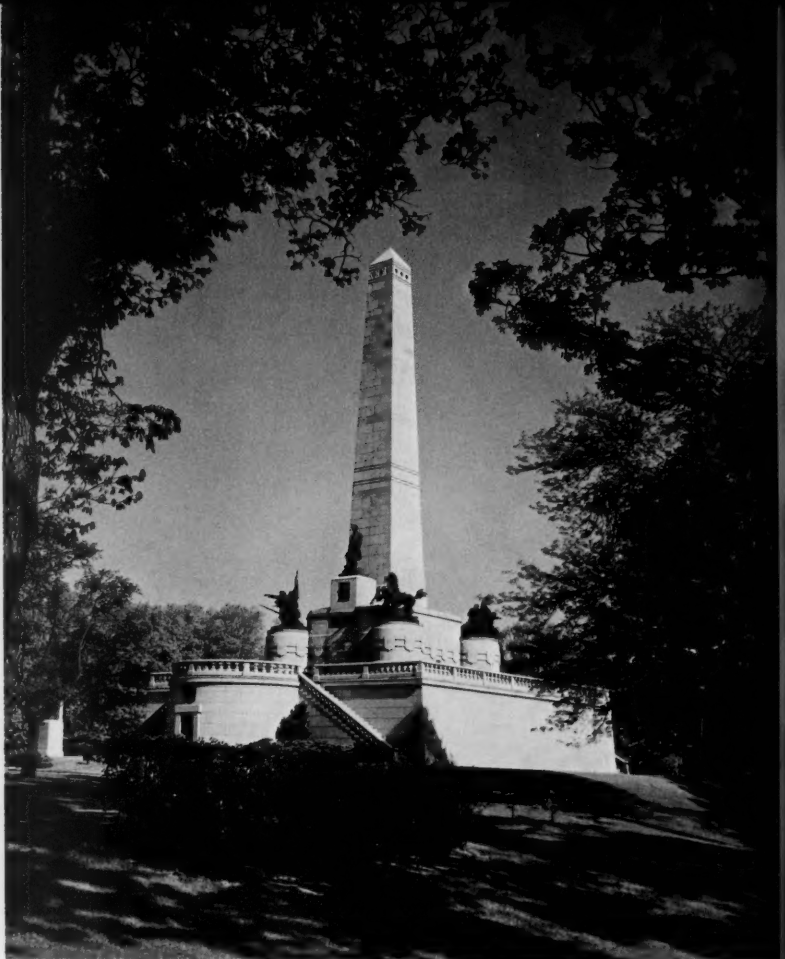
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BIRMINGHAM, ALA.	Stanford Paper Company
BOISE, IDAHO	Sloan Paper Company
BOSTON, MASS.	Zellerbach Paper Company
	Carter Rice Storrs & Bement Inc.
	The Century Paper Co., Inc.
BUFFALO, N. Y.	Lindenmeyr Paper Company, Inc.
CHAMPAIGN, ILL.	The Ailing & Cory Company
CHARLOTTE, N. C.	Franklin-Cowan Paper Company
CHATTANOOGA, TENN.	Crescent Paper Company
	Caskie Paper Company, Inc.
	Virginia Paper Company
	Southern Paper Company
	Sloan Paper Company
CHICAGO, ILL.	Chicago Paper Company
	McIntosh Paper Company
	Carpenter Paper Company
CINCINNATI, OHIO	The Diem & Wing Paper Company
CLEVELAND, OHIO	The Petrequin Paper Company
COLUMBUS, OHIO	The Ailing & Cory Company
CONCORD, N. H.	The Cincinnati Cordage & Paper Co.
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DAYTON, OHIO	Olmsted-Kirk Company
DENVER, COLO.	The Diem & Wing Paper Company
DES MOINES, IOWA	Carpenter Paper Company
	Western Newspaper Union
DETROIT, MICH.	Newhouse Paper Company
EUGENE, ORE.	Seaman-Patrick Paper Company
FORT WORTH, TEXAS	Chope-Stevens Paper Company
FRESNO, CAL.	Zellerbach Paper Company
GRAND RAPIDS, MICH.	Olmsted-Kirk Company
GREAT FALLS, MONT.	Quimby-Walstrom Paper Co.
HARRISBURG, PA.	The John Leslie Paper Company
HARTFORD, CONN.	The Ailing & Cory Company
	Henry Lindenmeyr & Sons
	Carter Rice Storrs & Bement Inc.
HOUSTON, TEXAS	L. S. Bosworth Company
INDIANAPOLIS, IND.	Olmsted-Kirk Company of Houston
JACKSON, MISS.	Crescent Paper Company
JACKSONVILLE, FLA.	Townsend Paper Company
KANSAS CITY, MO.	Virginia Paper Company
	Tobey Fine Papers of Kansas City, Inc.
KNOXVILLE, TENN.	Southern Paper Company
LANSING, MICH.	The Triquet Paper Company
LITTLE ROCK, ARK.	Western Newspaper Union
LOS ANGELES, CAL.	Arkansas Paper Company
LOUISVILLE, KY.	Zellerbach Paper Company
LYNCHBURG, VA.	Louisville Paper & Mfg. Co., Inc.
MEMPHIS, TENN.	Caskie Paper Company, Inc.
MILWAUKEE, WIS.	Southland Paper Company
MINNEAPOLIS, MINN.	Nackie Paper Company
	The John Leslie Paper Company
	Newhouse Paper Company
MONTGOMERY, ALA.	Weaver Paper Company
NASHVILLE, TENN.	Clements Paper Company
NEWARK, N. J.	Henry Lindenmeyr & Sons
	Central Paper Company
NEW HAVEN, CONN.	Carter Rice Storrs & Bement Inc.
NEW ORLEANS, LA.	Henry Lindenmeyr & Sons
	Alco Paper Company, Inc.
	Henry Lindenmeyr & Sons
	The Ailing & Cory Company
	Miller & Wright Paper Co.
NEW YORK CITY	Linde-Lathrop Paper Company, Inc.
	The Canfield Paper Company
	Marquardt & Company, Inc.
	Schlosser Paper Corporation
	Zellerbach Paper Company
OAKLAND, CAL.	Western Newspaper Union
OKLAHOMA CITY, OKLA.	Field Paper Company
OMAHA, NEB.	D. L. Ward Company
PHILADELPHIA, PA.	The J. L. N. Smythe Company
	Schuykill Paper Company
PHOENIX, ARIZ.	Zellerbach Paper Company
PITTSBURGH, PA.	The Ailing & Cory Company
PORTLAND, MAINE	C. M. Rice Paper Company
PORTLAND, ORE.	Zellerbach Paper Company
	Narragansett Paper Co., Inc.
PROVIDENCE, R. I.	Carter Rice Storrs & Bement Inc.
RENO, NEV.	Zellerbach Paper Company
RICHMOND, VA.	B. W. Wilson Paper Company
ROCHESTER, N. Y.	Virginia Paper Company
SACRAMENTO, CAL.	The Ailing & Cory Company
ST. LOUIS, MO.	Zellerbach Paper Company
	Beacon Paper Company
	Tobey Fine Papers, Inc.
ST. PAUL, MINN.	The John Leslie Paper Company
SALT LAKE CITY, UTAH	Newhouse Paper Company
SAN ANTONIO, TEXAS	Zellerbach Paper Company
SAN DIEGO, CAL.	Shiner-Sien Paper Company, Inc.
SAN FRANCISCO, CAL.	Zellerbach Paper Company
SAN JOSE, CAL.	Zellerbach Paper Company
SEATTLE, WASH.	Zellerbach Paper Company
SHREVEPORT, LA.	Louisiana Paper Company, Ltd.
SPOKANE, WASH.	Zellerbach Paper Company
SPRINGFIELD, MASS.	Carter Rice Storrs & Bement Inc.
STOCKTON, CAL.	Zellerbach Paper Company
SYRACUSE, N. Y.	The Ailing & Cory Company
TACOMA, WASH.	Zellerbach Paper Company
TOLEDO, OHIO	The Commerce Paper Company
TROY, N. Y.	Troy Paper Corporation
TULSA, OKLA.	Tulsa Paper Company
WACO, TEXAS	Olmsted-Kirk Company
WASHINGTON, D. C.	Stanford Paper Company
WICHITA, KAN.	Virginia Paper Company
	Western Newspaper Union

### EXPORT AND FOREIGN

TORONTO, CANADA	Buntin Reid Paper Co., Ltd.
NEW YORK CITY (Export)	Moller & Rothe, Inc.
Latin America, West Indies, Philippine Islands, Hong Kong, South Africa, Australia.	
AUSTRALIA	B. J. Ball Limited
NEW ZEALAND	B. J. Ball (N. Z.), Ltd.
HAWAIIAN ISLANDS	Honolulu Paper Company, Ltd.



Lincoln's Tomb, Springfield, Ill.

Photo by Louis C. Williams

## Warren's CAMEO BRILLIANT

DULL — GLOSS — FALMOUTH — SAXONY

This insert is a lithographed demonstration of WARREN'S CAMEO BRILLIANT — Falmouth Finish, basis 80 (160M). CAMEO BRILLIANT is a double-coated paper of exceptional brightness — suitable for de luxe halftone printing either by offset lithography or by letterpress. The pictures on the front and back of this insert demonstrate how effectively the paper accentuates the brightness of highlight areas and adds life to illustrations, whether in process color or black-and-white.

CAMEO BRILLIANT is available in Dull and Gloss finishes — also in the special finishes Falmouth and Saxony — in basis weights 70, 80, 100 and 120, and in cover and cover-bristol weights. The dull finish provides a non-glare background for pictures and type. The gloss finish permits the use of finer screen halftone by letterpress. The special finishes Falmouth and Saxony lend an embossed texture to lithographed prints.

Consult your Warren Merchant for items available from local stocks.

This demonstration was run offset from 175-line deep-etch plates, six up on a 35 x 45 press.

Write for free booklet — "How Will It Print by Offset"

S. D. WARREN COMPANY • BOSTON 1, MASS.

[BETTER PAPER



BETTER PRINTING]

Printing Papers



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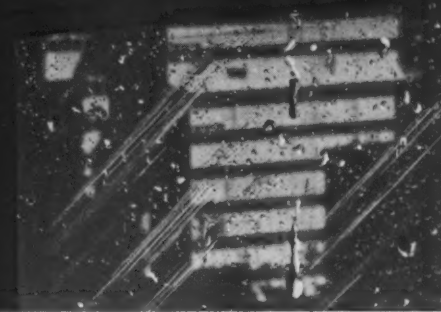
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EXECUTIVE OFFICES: 67 WEST 44th STREET, NEW YORK 36, N. Y.









## Great day for ducks...and Davac®-AP, Nashua's modern gummed papers!

You can forget the weather when you print Davac-AP (all-purpose) gummed papers!

This remarkable adhesive paper stays flat . . . prints and handles as easily as ungummed paper. And you can use it for virtually any gummed printing job you have — even "reverse side" work. Davac-AP gummed paper meets the need for a single, all-purpose adhesive grade. The super-strength adhesive provides excellent adherence on a wide variety of

Davac, Reg. U.S. Pat. Off. #2793966

An "elastic" adhesive — a product of Nashua research — prevents curl in Davac-AP gummed papers. This adhesive expands and contracts in balance with the paper itself . . . gives you trouble-free printing, spoilage-free storage.

label surfaces...wood, plastic, metal and many others.

And Davac-AP gummed paper is neither broken nor stack calendered. You get a mill-perfect printing surface, for perfect printing results.

Ask your paper merchant, listed on the back of this insert, for sample sheets. Or write direct to Nashua Corporation, Dept. ML-110, 44 Franklin Street, Nashua, New Hampshire. For Davac-AP in Canada: Nashua (Canada) Ltd., Peterborough, Ontario.



**NASHUA**  
Corporation

# This is the adhesive side of Davac®-AP gummed paper!

● Note the crisp, sharp printing. The matte-like adhesive on Davac®-AP gummed paper is excellent for look-through labels, window stickers, other reverse-side jobs. Davac®-AP gummed paper is available through the fine paper merchants listed below. Ask for trial-run sample sheets.

<b>AKRON, OHIO</b> Ailing and Cory Company Milcraft Paper Company	<b>COLUMBUS, OHIO</b> Central Ohio Paper Company	<b>INDIANAPOLIS, INDIANA</b> Indiana Paper Company	<b>NASHVILLE, TENNESSEE</b> Bond-Sanders Paper Company	<b>SALT LAKE CITY, UTAH</b> Carpenter Paper Company
<b>ALBANY, NEW YORK</b> Hudson Valley Paper Company	<b>CONCORD, NEW HAMPSHIRE</b> John Carter and Company, Inc.	<b>JACKSON, MISSISSIPPI</b> Jackson Paper Company	<b>NEWARK, NEW JERSEY</b> Central Paper Company	<b>SAN ANTONIO, TEXAS</b> Carpenter Paper Company
<b>ALBUQUERQUE, NEW MEXICO</b> Carpenter Paper Company	<b>DALLAS, TEXAS</b> Carpenter Paper Company	<b>JACKSONVILLE, FLORIDA</b> Jacksonville Paper Company	<b>NEW HAVEN, CONNECTICUT</b> John Carter Company Carter Rice Storrs & Bement	<b>SAN FRANCISCO, CALIFORNIA</b> Bonestell Paper Company Carpenter Paper Company
<b>ALEXANDRIA, LOUISIANA</b> Louisiana Paper Company, Ltd.	<b>DAYTON, OHIO</b> Central Ohio Paper Company	<b>JAMESTOWN, NEW YORK</b> Milcraft Paper Company	<b>NEW ORLEANS, LOUISIANA</b> D and W Paper Company, Inc.	<b>SAVANNAH, GEORGIA</b> The Atlantic Paper Company
<b>ATLANTA, GEORGIA</b> Sloan Paper Company Whitaker Paper Company Dillard Paper Company	<b>DENVER, COLORADO</b> Carpenter Paper Company	<b>KANSAS CITY, MISSOURI</b> Carpenter Paper Company	<b>NEW YORK, NEW YORK</b> Ailing and Cory Company Miller & Wright Paper Company Harry Elish Paper Company Linde-Lathrop Paper Co., Inc. Geo. W. Millar and Co., Inc. Whitaker Paper Company Amer. Pa. Exports Inc.	<b>SEATTLE, WASHINGTON</b> Carpenter Paper Company West Coast Paper Company
<b>AUGUSTA, MAINE</b> Carter Rice Storrs & Bement	<b>DES MOINES, IOWA</b> Carpenter Paper Company	<b>KNOXVILLE, TENNESSEE</b> Dillard Paper Company	<b>NORFOLK, VIRGINIA</b> Old Dominion Paper Company	<b>SHREVEPORT, LOUISIANA</b> Louisiana Paper Company, Ltd.
<b>AUSTIN, TEXAS</b> Carpenter Paper Company	<b>DETROIT, MICHIGAN</b> Seaman-Patrick Paper Company Whitaker Paper Company	<b>LINCOLN, NEBRASKA</b> Carpenter Paper Company	<b>OGDEN, UTAH</b> Carpenter Paper Company	<b>SIOUX CITY, IOWA</b> Carpenter Paper Company
<b>BALTIMORE, MARYLAND</b> Whitaker Paper Company White Rose Paper Company	<b>EAST HARTFORD, CONNECTICUT</b> Carter Rice Storrs & Bement	<b>LITTLE ROCK, ARKANSAS</b> Roach Paper Company	<b>OKLAHOMA CITY, OKLAHOMA</b> Carpenter Paper Company	<b>SIOUX FALLS, SOUTH DAKOTA</b> John Leslie Paper Company
<b>BATON ROUGE, LOUISIANA</b> Louisiana Paper Company, Ltd.	<b>EL PASO, TEXAS</b> Carpenter Paper Company	<b>LONGVIEW, TEXAS</b> Etex Paper Company	<b>OMAHA, NEBRASKA</b> Carpenter Paper Company	<b>SPokane, WASHINGTON</b> Independent Paper Company
<b>BILLINGS, MONTANA</b> Carpenter Paper Company	<b>FARGO, NORTH DAKOTA</b> John Leslie Paper Company	<b>LOS ANGELES, CALIFORNIA</b> Carpenter Paper Company Ingram Paper Company	<b>ORLANDO, FLORIDA</b> Central Paper Company	<b>SPRINGFIELD, MASSACHUSETTS</b> Carter Rice Storrs & Bement
<b>BIRMINGHAM, ALABAMA</b> Sloan Paper Company	<b>FORT WAYNE, INDIANA</b> Milcraft Paper Company Taylor Martin Papers, Inc.	<b>LOUISVILLE, KENTUCKY</b> Rowland Paper Company	<b>PHILADELPHIA, PENNSYLVANIA</b> Rhodes Paper Company Whiting Patterson Company	<b>SYRACUSE, NEW YORK</b> Ailing and Cory Company
<b>BOSTON, MASSACHUSETTS</b> Carter Rice Storrs & Bement John Carter Company	<b>FORT WORTH, TEXAS</b> Carpenter Paper Company	<b>LUBBOCK, TEXAS</b> Carpenter Paper Company	<b>PITTSBURGH, PENNSYLVANIA</b> Ailing and Cory Company Whitaker Paper Company	<b>TACOMA, WASHINGTON</b> Allied Paper Company, Inc.
<b>BRISTOL, VIRGINIA</b> Dillard Paper Company	<b>GLOUCESTER CITY, NEW JERSEY</b> Rhodes Paper Company	<b>LYNCHBURG, VIRGINIA</b> Caskie Paper Company, Inc.	<b>POCATELLO, IDAHO</b> Carpenter Paper Company	<b>TALLAHASSEE, FLORIDA</b> Capital Paper Company
<b>BUFFALO, NEW YORK</b> Ailing and Cory Company	<b>GRAND ISLAND, NEBRASKA</b> Carpenter Paper Company	<b>MACON, GEORGIA</b> Macon Paper Company	<b>PORTLAND, OREGON</b> Carter Rice and Company	<b>TAMPA, FLORIDA</b> Tampa Paper Company
<b>CHARLESTON, WEST VIRGINIA</b> Central Ohio Paper Company	<b>GRAND RAPIDS, MICHIGAN</b> Carpenter Paper Company	<b>MEMPHIS, TENNESSEE</b> Tayloe Paper Company Roach Paper Company	<b>PROVIDENCE, RHODE ISLAND</b> Carter Rice Storrs & Bement John Carter and Company, Inc.	<b>TEXARKANA, TEXAS</b> Louisiana Paper Company, Ltd.
<b>CHARLOTTE, NORTH CAROLINA</b> Charlotte Paper Company Dillard Paper Company	<b>GREAT FALLS, MONTANA</b> Carpenter Paper Company John Leslie Paper Company	<b>MERIDIAN, MISSISSIPPI</b> Newell Paper Company	<b>PUEBLO, COLORADO</b> Carpenter Paper Company	<b>TOLEDO, OHIO</b> Central Ohio Paper Company Milcraft Paper Company
<b>CHATTANOOGA, TENNESSEE</b> Sloan Paper Company	<b>GREENSBORO, NORTH CAROLINA</b> Dillard Paper Company	<b>MIAMI, FLORIDA</b> Everglade Paper Company	<b>RALEIGH, NORTH CAROLINA</b> Raleigh Paper Company	<b>TOPEKA, KANSAS</b> Carpenter Paper Company
<b>CHICAGO, ILLINOIS</b> Bradner Smith and Company Carpenter Paper Company Dwight Bros. Paper Company	<b>GREENVILLE, SOUTH CAROLINA</b> Dillard Paper Company	<b>MILWAUKEE, WISCONSIN</b> Dwight Bros. Company	<b>RICHMOND, VIRGINIA</b> Richmond Paper Company	<b>TYLER, TEXAS</b> Etex Paper Company
<b>CINCINNATI, OHIO</b> Chatfield Paper Corporation Whitaker Paper Company	<b>HARLINGEN, TEXAS</b> Carpenter Paper Company	<b>MINNEAPOLIS, MINNESOTA</b> Carpenter Paper Company John Leslie Paper Company	<b>ROANOKE, VIRGINIA</b> Dillard Paper Company	<b>UTICA, NEW YORK</b> Ailing and Cory Company
<b>CLEVELAND, OHIO</b> Ailing and Cory Company Milcraft Paper Company	<b>HARRISBURG, PENNSYLVANIA</b> Ailing and Cory Company	<b>MISSOULA, MONTANA</b> Carpenter Paper Company	<b>ROCHESTER, NEW YORK</b> Ailing and Cory Company	<b>WASHINGTON, D. C.</b> Whitaker Paper Company
<b>COLUMBIA, SOUTH CAROLINA</b> Dillard Paper Company Palmetto Paper Company	<b>HARTFORD, CONNECTICUT</b> John Carter and Company	<b>MOBILE, ALABAMA</b> Partin Paper Company	<b>ST. LOUIS, MISSOURI</b> Acme Paper Company Beacon Paper Company	<b>WICHITA, KANSAS</b> Southwest Paper Company
	<b>HONOLULU, HAWAII</b> Honolulu Paper Co. Ltd.	<b>MONTGOMERY, ALABAMA</b> Weaver Paper Company	<b>ST. PAUL, MINNESOTA</b> Carpenter Paper Company John Leslie Paper Company	<b>WILMINGTON, DELAWARE</b> Whiting-Patterson Company
				<b>WILMINGTON, NORTH CAROLINA</b> Dillard Paper Company
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Nashua, New Hampshire  
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Peterborough, Ontario

## Pennsylvania Publishers Consider Web-Offset

**W**EEKLY newspaper publishers in Pennsylvania are reportedly giving serious consideration to the advisability of increasing the use of the offset process for their operations.

This possibility was contained in a report in the December issue of the bulletin of the Pennsylvania Newspaper Publishers Association, reporting deliberations at its annual convention.

James W. Knepper, Sr., general manager of Knepper Co., Inc., publishers of the *Carnegie Signal-Item*, in reporting their conversion of a letterpress newspaper to offset, described the advantages and disadvantages of the process and the results of making the switch.

"New relief photosensitive photopolymer and nylon plates are on the market. If you attempt to adapt these plates to letterpress operations may I remind you that a negative is required. To get this negative you must have a paste-up identical to that required for offset use. Therefore, all of the composition economies and flexibility of offset can be yours, even if you remain letterpress."

Mr. Knepper said, however, that the offset process can level off the weekly newspaper publishers' costs to ultimately save money. He added:

"Opportunities now present themselves for automation in the weekly newspaper field on a sound and very reasonable basis. I do feel, however, that central printing plants for camera, plates and presswork will be necessary to take full cost advantage of offset.

Automation is vitally needed to insure long run gains and business survival, he said. Initial high costs of equipment conversion may make many publishers hesitate, but wise is the man who acts promptly, according to his plant's projected future.

"Initially when we changed to offset, a tabloid was printed. One month later we converted to a nine column 17½ x 22¾ inch newspaper. Why? Advertiser and reader disapproval of the tabloid size. No comments were made about the offset process."

Mr. Knepper said that among the advantages of offset are fine, delicate line work, halftone, solids, tints and even soft vignette reproduction.

Proofs of national or local customer ads may be used directly without costly casting of mats, he added. Trade-marks, emblems and even copy from packages can be reproduced in ads merely by pasting them on the layout. During printing, the surface of newsprint poses no difficult problems and there is no makeready.

The disadvantages are not serious and can be eliminated only if you plan, supervise and inspect the overall cleanliness and operation of your plant regularly.

For instance, he said, corrections and changes cannot be made on the press. Before entering into offset, consultation with technical and production people can eliminate many headaches and aid in a smooth transition.

### Lasky Appoints Art Director

Henry D. Gallucci, formerly sales promotion art director for Fletcher, Richards, Calkins and Holden, and associate art director for Fuller, Smith & Ross, has been appointed art director for Lasky Co., Newark, N. J.

### To Publish Label Practices

The Trade Practices Committee of the LPNA Label Manufacturers Division is preparing vital data for the publication of a booklet that will spell out a trade practice program. It is similar to that prepared by the Point-of-Purchase Advertising Institute.

A second project by the division is a survey of salesman's compensation covering such matters as methods of selection; a description of existing systems used; basic levels of compensation and methods of adjustment and re-evaluation.

The division has proposed to the directors that it be made an all-industry study, with each company's major products indicated for purposes of analysis on a product group basis.

## Litho Schools

Canada—Ryerson Institute of Technology, School of Graphic Arts, 50 Gould St., Toronto, Ont., Canada.

Chicago—Chicago Lithographic Institute, 1611 W. Adams St., Chicago 12, Ill.

Cincinnati—Ohio Mechanics Institute, Cincinnati, Ohio.

Cleveland—Cleveland Lithographic Institute, Inc., 1120 Chester Ave., Cleveland 14, Ohio.

Houston—Univ. of Houston, Cullen Blvd., Houston 4.

Los Angeles—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif.

Minneapolis—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.

Minneapolis Vocational High School, 1101 Third Ave. South, Minneapolis 4, Minn.

Nashville—Southern Institute of Graphic Arts, 1514 South St., Nashville, Tenn.

New York—New York Trade School, Lithographic Department, 312 East 67th St., New York, N. Y.

Manhattan School of Printing, 72 Warren St., New York, N. Y.

Oklahoma—Oklahoma State Tech., Graphic Arts Dept., Okmulgee, Okla.

Rochester—Rochester Institute of Technology, Dept. of Publishing & Printing, 65 Plymouth Ave., South Rochester 8, N. Y.

Pasadena—City College, 1570 E. Colorado St., Pasadena, Cal.

Philadelphia—Murrell Dobbins Vocational School, 22nd and Lehigh, Philadelphia, Pa.

Pittsburgh—Carnegie Institute of Technology, School of Printing Management, Pittsburgh.

San Francisco—City College of San Francisco, Ocean and Phelan Aves., Graphic Arts Department.

St. Louis—David Ranken, Jr., School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

Vancouver—Clark College.

West Virginia—W. Va. Institute of Technology, Montgomery, W. Va.

## Trade Directory

Internatl. Assn. Pig House Craftsmen  
P. E. Oldt, Exec. Sec'y.

Room 307; 411 Oak St., Cincinnati 2.

Lithographers and Printers National Association

Oscar Whitehouse, Exec. Dir.

1025 Connecticut Ave., N.W., Wash., D. C.

Lithographic Tech. Foundation

William H. Webber, Exec. Dir.

131 East 39th St., New York 16, N. Y.

National Assn. of Litho Clubs

Edward M. Harwood, Executive Sec.

430 S. Clark St., Chicago 3, Ill.

National Assn. of Photo-Lithographers

Walter E. Soderstrom, Exec. V.P.

317 West 45th St., New York 36, N. Y.

National Metal Decorators Assoc., Inc.

James G. Smith, Secretary

P.O. Box 506, Crawfordsville, Ind.

Printing Industry of America

Bernard J. Taymans, Mgr.

5728 Connecticut Ave., N.W., Washington, D.C.



## RIT Opens Newspaper Offset Program

**R**OCHESTER Institute of Technology's Web Offset Training Program has been enlarged to meet the increased demands for newspaper applications.

The largest single group arrangement has been made for 22 members to take part in three separate one-week extensive courses. The groups consist of 18 sales and engineering personnel from R. Hoe Co., Inc. along with four of the American Newspaper Publishers Association Research Institute staff.

These are attending the concentrated course in groups of seven or eight per class involving approximately 46 hours per week.

The present courses, made to fit individual group needs, are covering all steps from copy preparation, typesetting, and paste up, through stripping, platemaking, and presswork.

Trainees are involved in a high percent of practical laboratory work. The trainees, along with the RIT web off-

set press crew and other RIT personnel, publish the weekly *RIT Reporter*.

At the completion of the course the trainee has actually operated various kinds of equipment and accumulated samples produced by himself. These examples include his own line negatives, halftones, offset plates, and a published newspaper printed on RIT's 4-unit perfecting offset press.

After the production run is finished, various printing, ink, and paper problems are created and solutions discussed. Included in the discussion at the press sessions are linting, piling, ink tack, ink mileage, press settings, press, paper, and ink problems, consumer training problems, etc.

Discussions in other sessions cover plate costs, lengths of run, platemaking times, reclaim value, and common plate problems encountered.

Information about the web offset color research, testing, or training

programs is available by writing the Graphic Arts Research Department of the Institute, Rochester 8, N. Y.

## GEM Acquires New Quarters

Lack of efficiency in 10 years of operation in rented space, plus a need for added capacity, prompted Graphic Enterprises of Milwaukee, Inc. to design and build a new one story printing plant which they now occupy. The new facilities at 4601 South Fifth Street, Milwaukee, were shown to the public during December.

The firm produces short run process color work by letterpress and lithography. Seven darkrooms, art, stripping and plate making rooms are arranged to provide for efficient work flow. All of the 8,500 square feet of floor space is air conditioned and windows are used in office areas only. Two roof heights provide for 13 feet of ceiling clearance in pressroom and photo studio, 9 feet in offices and plate making areas.

Lithography is used for large layouts and longer press runs.

**Color, anyone?** *Successful color specification calls for top-flight equipment. Without it you're prone to make errors. With it you score every time. In the field of color specification there is no better equipment than the three volumes described below.*

**Duo-Color Guide** The standard reference work for two-color reproduction. Your two-color combination printing can be exactly right every time without guesswork. You see the printed result before you order. 4,200 different color patches. Over 100 pages—each 11 x 14". Plastic isolating viewer showing type overprint. The most effective colors in every practical two-color combination, all tabbed for instant reference. \$45. Created by Collier Engraving.

**Grand Book of 3-Color Blending** An inexhaustible treasure house for three-color printing. Over 10,000 three-color combinations in letterpress and offset. Derived from 51 basic colors. Illustrated by design examples showing effects of overprinting, screening and various reproduction techniques. Now you can assess, reproduce and check on any required shade of color. \$45. Printed in Europe.

**Four-Color Process Guide** Takes the guesswork out of four-color process reproduction. Every possible two-, three- and four-color combination available from the process inks, shown in print—5,632 different color patches, 224 pages—each 11 x 14". Arranged in logical sequence. This monumental work has been acclaimed by the foremost graphic arts authorities as one of the most important contributions in the Graphic Arts in the past 50 years. \$110. Created by Collier Engraving.

### MODERN LITHOGRAPHY Box 31, Caldwell, N. J.

Please send me, with a money-back guarantee, the volumes checked at right. My check for \$..... is enclosed.

- ☐ **Duo-Color Guide**  
☐ **Grand Book of 3-Color Blending**  
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JERRY LEWIS STARS IN HIS OWN PRODUCTIONS / RELEASED BY PARAMOUNT

## How to start a flood of new business:

■ Watch the orders pour in when you offer to print uncoated or pigmented offset paper jobs on fully coated paper *at no extra cost!*

Just quote on CONSOLITH COATED OPAQUE—the double coated offset paper at uncoated prices. This unique, fully coated, matte finish enamel gives far better printing quality than *any* uncoated or pigmented offset paper. Halftones are sharp and brilliant... really come alive, thanks to CONSOLITH COATED OPAQUE's uniform printing surface and superior ink holdout. Press performance is remarkable. There's never any worry about pick or ink mottle.

*Prove-it-yourself!* Get the facts and *free trial sheets* from your Consolidated Enamel Paper Merchant. Make your own test run. Compare performance, results and costs with *any* uncoated or pigmented offset paper. Then get out your umbrella!

***Consolidated***  
LARGEST ENAMEL PAPER SPECIALIST

A COMPLETE LINE FOR OFFSET AND LETTERPRESS PRINTING  
CONSOLIDATED WATER POWER & PAPER CO. • NATL. SALES OFFICES, 135 S. LA SALLE ST., CHICAGO

## McCall Prints A Billion Magazines

A RECORD-SETTING, one billion magazines were printed by the McCalls printing plant in Dayton, O. during 1960, establishing a daily production total of more than three million copies streaming from the bindery.

The Dayton plant, which prints more magazines than any plant in the world, produces in addition to

the six magazines published by McCall Corp., 50 magazines owned by other publishers. These range from *Reader's Digest*, with the world's largest circulation, weeklies such as *Newsweek* and *U.S. News & World Report*, to a variety of specialized magazines.

At the company's Dayton facilities, an additional multi-million-dollar

printing plant is under construction, and a four-acre extension is now being added to the present 27-acre building.

Current installation of two new high-speed, multi-color offset presses will give the magazine offset printing operation a capacity reportedly greater than that of any other plant in the world. During February, the first of four new high-speed, five-color presses will be in operation, increasing letterpress printing capacity. By the end of the year, two more of these presses — will be functioning, with the fourth expected to be ready by early 1962.

Improved auxiliary services include the addition of four new bindery units which will increase the current production capability of more than 100,000 magazines an hour.

### Kelley Named Assistant VP

Lawrence B. Kelley, who has been manager of merchant sales in the fine paper division of International Paper Co., New York, has been appointed assistant to the executive vice president of the company.

Mr. Kelley will assist in matters pertaining to general sales administration for the company and its various division and subsidiaries.

### Start Scholarship Judging

Applications by 184 students have been filed for the 1961 Harold M. Pitman Co. scholarship awards. The students have taken the Preliminary Scholastic Aptitude Test of the College Entrance Board. The 106 boys and 78 girls, are sons and daughters of full-time employees of photoengravers, lithographers and gravure-cylinder makers.

Winners of the 1961 awards will be announced by the company this summer. Final selection is based on total high school records, scholastic standing and College Entrance Examination Board results and is made by an independent board of educators appointed by the Educational Testing Service of Princeton, N. J. Character and other leadership qualities are also considered in the judging.

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IN PULSED XENON ARC LIGHTING



**first with compact power supplies!**



**This is what you don't see in the above photo!**

It is one of the two Ascorlux B1146 Power Supplies which power the Ascorlux A1146 double-deck 4-lamp set. Unmatched in compact and functional design, these power supplies can be placed easily and conveniently out of the way and in position best suited for specific camera room facilities. This results in maximum operational efficiency and a clean, uncluttered look.

**Plus these additional Ascorlux advantages:**

- Instant stop and start
- Clean and cool operation
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- Requires less maintenance
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- Models for every camera and printing operation

Write for complete technical information and prices.

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## Why be drab in a world of color?

No WONDER color is so appealing. It beautifies almost everything we see, from the pink toes of a baby to the vast glories of a sunset.

Putting this national appeal into business printing need not be expensive. Printing, even in one color on HOWARD BOND colors, achieves a

two-color effect. HOWARD colors are widely used for letterheads, bulletins, inexpensive mailers, business forms. The colors are clean, clear, attractive. Quite naturally, they earn an extra measure of attention.

Want to see them? We'll send you a sample book or, even quicker, any

HOWARD paper merchant, and most printers, can have samples on your desk today or tomorrow. Look at the color about you—then put color to work in your business printing.

\*\*\*

ALL HOWARD PAPERS are quality controlled by *AccuRay*.

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PAPER COMPANY

# Howard Bond

*"The Nation's*

*Business Paper"*

*Companion Lines:* Howard Ledger • Mimeograph

Duplicator • Posting Ledger • Du-All

*Printed on Maxwell Offset*



*Basis 80—Hand Made Style Finish*






## Discoveries in American Art

...on *Maxwell Offset*

"I attempted to show with color and design some of the strength and brooding genius of William Tecumseh Sherman." Thus Roy H. Anderson describes this vital and vibrant portrait of the Civil War leader. That he succeeded in his ambition is compellingly proved by this reproduction on *Maxwell Offset*. While greatly reduced in size, the brilliance of the work, especially in color, is faithfully captured on this favorite offset paper.



All Howard Papers quality controlled by *AccuRay*. Printed on Maxwell Offset—Basis 80—Hand Made Style Finish

HOWARD PAPER MILLS, INC. • Maxwell Paper Company • Subsidiary of  **St. Regis** • Franklin, Ohio  
PAPER COMPANY

## LTF Announces Plans For Annual Meetings

**T**HREE days of meetings, starting with the annual members business meeting on March 14 and continuing with the annual research department meeting on March 15 and 16, have been announced by the Lithographic Technical Foundation. The meetings will take place at the Sheraton-Blackstone Hotel in Chicago.

The purpose of the business meeting will be to elect nine members to the board of directors for four year terms and to hear reports by officers and committees.

The nine directors whose terms are expiring are Harold W. Braun, Lorne B. Campbell, Robert H. Downie, Earl E. Gray, M. J. Hoover, Warren Y. Hull, John Mc Master, Charles C. Rossotti, and Otis E. Wells.

The general pattern for the research department meeting will be similar to that which was followed last year. Reports on the results from the research done in 1960 will be given by the men who conducted or supervised the studies. Detailed and fully illustrated written reports on the same subjects will be prepared by LTF.

Attendance at previous meetings has been limited to members of the LTF Research Committee and their guests. This year the sessions all day on Wednesday and Thursday morning will be opened to all LTF members as well as the committee members and their guests. The Thursday afternoon session will be closed except for members of the committee. Although the new facilities are larger than in past years, a record attendance is expected and all reservations other than those of the committee members will have to be accepted on a "first-come, first served" basis.

Highlights of the meeting and the subjects that will be reported include: the studies of Print Quality will cover the effect of such factors as mottle in halftones and solids, dot spread and slur, and the measurement of edge gradients and also improvements made in the print quality instrument described last year; latest developments in the use of the LTF star target and the LTF press inkometer for quality control; from the

studies of the performance of process inks, the effect of different pigment concentrations and printing pressures on tone reproduction; the development and commercial introduction of a new zinc wipe-on platemaking process; work done on electrically formed surface treatments on zinc; the investigation of the relationships of different chemical groups and polymer types of resins that are potentially usable as non-blinding lacquers.

Differences in the gloss and absorptivity of papers strongly affect the hue, grayness, and efficiency of process inks and the degree of color correction that is required. Work that is being done to develop a way of measuring the paper to predict these changes, will be reported.

Reports will be given on work connected with instruments and test methods including the evaluation of a new European electric hygrometer and progress in the development of a sword hygroscope using the dew point principle of relative humidity measurement.

The optical compression vise described last year was used in the evaluation of a new blanket material. This instrument and other experimental methods that have been developed which have value in the evaluation of litho blankets in general will be discussed.

Results of a survey of the types and trends in plant troubles referred to the LTF laboratory for analysis and evaluation will be given.

### PII Offer Cost Study

Printing Industry of Illinois has made available to member companies throughout Illinois a new and revised method of computing budgeted hourly costs, which James X. Ryan, association manager, says reflects true representative figures. Over the past ten years, he stated, there has been a continuing upward trend in costs, totaling 40 per cent and more, which has not been reflected in previous studies. Covered in this new study are the current 1960 cost experience, cur-

rent contract rates, prices and equipment, current and fixed costs, all of which have increased substantially for the printer and lithographer.

Interest on investment has been added as an element of cost, a detail which Mr. Ryan says, is an unusual concept of cost accounting in the industry. Both the cost element involved in leasing as well as outright purchase of equipment is given due consideration. Each cost element is explained and the printer or lithographer told briefly how to develop his own hour costs from the hypothetical figures used in the report. The study is recommended for use only as a guide for computing by the individual of factory hour costs.

The Illinois study was developed over an 18-month period by a committee headed by Alan L. Hickox of Low's Inc., Chicago offset firm, and Glen Mills of the Strathmore Co., Aurora, Ill. as co-chairmen. Several offset firms are represented in the committee membership. Copies of this Chicago Budgeted Hourly Cost Study are available to non-members of PII at \$3.50, as long as they last. Printing Industry of Illinois is located at 12 E. Grand Ave., Chicago 11.

### Back Union Label

The Chicago Federation of Labor at its January meeting adopted a resolution directing that this organization cooperate only with those charitable organizations that use printed material bearing the union label and produced by unions affiliated with the Federation. The resolution, which received unanimous approval, was introduced by the secretary of the Chicago Allied Printing Trades Council, a letterpress group.

### Perton Joins Lasky

Marvin H. Perton, formerly assistant sales promotion manager for the Cohn-Hall-Marx Co. has been named sales promotion director for the Lasky Co., Newark, N. J.

Mr. Perton, will head a newly formed department concerned with the creation of sales promotion and advertising material.

# More than a kitchen,

## RECIPE FOR KITCHEN SALES

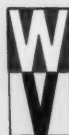
### USE STERLING OFFSET ENAMEL!

The key ingredient in kitchen merchandising is the keen and lively imagination of the American woman. To this imagination add the latest in kitchen design and stir.

In this attractive example of quality printing on West Virginia's Sterling Offset Enamel, the stirring is done by the makers of Mutschler Kitchens through the medium of a full-color brochure on kitchen planning. In creating the brochure, The Nielsen Lithographing Co. used Sterling Offset to excellent effect. Brilliant color reproductions are possible, and its stability permits close register at high press speeds.

Sterling Offset Enamel, as well as all the other members of West-vaco's complete family of fine papers, give you unusual quality and economy whatever your printing needs. Look to West Virginia for leadership in paper value, made possible by the most advanced marketing program and policy in the industry.

For details write to West Virginia Pulp and Paper Company, 230 Park Avenue, New York 17, N.Y., or call one of the offices listed below:



**West Virginia  
Pulp and Paper**

#### FINE PAPERS DIVISION COMMERCIAL PRINTING PAPER SALES

CHICAGO ■ FR 2-7620	NEW YORK ■ MU 6-8400
CINCINNATI ■ RE 1-6350	PHILADELPHIA ■ LO 8-3680
DETROIT ■ DI 1-5522	PITTSBURGH ■ CO 1-6660
SAN FRANCISCO ■ GA 1-5704	

In Baltimore, Cleveland, Los Angeles, Milwaukee, Minneapolis, St. Louis and St. Paul, ask operator for Enterprise Service.

The entire kitchen planning brochure for Mutschler Kitchens was printed on Sterling Offset Enamel, 80# basis weight. The Nielsen Lithographing Co. printed the brochure, using a 4-color 42 x 58 press.

THIS INSERT IS LITHOGRAPHED ON  
STERLING OFFSET ENAMEL, 25 X 38—100#



Your kitchen can be the center of many activities.

Why not plan it that way from the beginning? For

lan" kitchen, you

conveniently near

want to include a

for small children

overlook enter

en ... 'teen coke

pers and the like

is an important

Mutschler manner.



*Even a small kitchen can be  
activity-planned for family  
and friends.*





## New Manhattan Project to House Printing Plants

A NEW building project to be constructed on the site of the old Washington Market in downtown New York to house graphic arts plants has been announced. The buildings in the project will contain three and one half million square feet of space.

The plans for the complex of four buildings is to make the space available first to firms in the graphic arts and then only after these requirements have been filled, to open it to other firms.

The designation of the project for graphic arts use was the result of work done chiefly by the New York Employing Printers Association, and other graphic arts groups in the city. It should be ready for occupancy in 1962.

Plans call for the main industrial

section at the north end of the site to consist of three separate buildings with common street access along their entire length. They are to be three stories each, with 100,000 square feet on each floor. Height of floors is to be 12½ to 16 feet. Floor load capacity is to be 250 to 300 pounds per square foot. Each building is to have two large freight elevators capable of carrying 12,000 pounds apiece and several smaller freight elevators.

In addition, each building will be provided with air conditioning and compressed air, both of which can be purchased by tenants desiring them.

NYEPA has stressed the importance of speed in preparing the buildings for occupancy. The builders indicate they are striving to meet the two year deadline.

### Douglas Elects Hanley Pres.

John A Hanley, since 1955 vice president of Douglas Offset Company, Detroit, has been elected president, by the board of directors.

The company, founded in 1935, is located at 14034 Woodrow Wilson Ave. Today, it employs 55 persons and has an annual sales volume of approximately \$1.5-million.

### Poster Printers Expect Gain

A prediction that total outdoor poster production in 1961 will be substantially the same as last year with a good chance for improvement was made by John Lambie, vice-president, Diamond National Corp., in a report to the LPNA Board of Directors.

Mr. Lambie, who is chairman of the association's outdoor poster committee, reported there had been improvement in communications between poster plants and their clients, particularly with regard to the quality of the poster paper.

He cited a rash of customer complaints in 1959 involving flagging, opacity, wet strength, and the prime problem of uniform quality from mill run to mill run on the grades of

paper used. A series of meetings with major suppliers of poster papers was initiated by the committee. As a result of this cooperation, there was a considerable drop in customer complaints in the areas tackled.

The committee also devoted time to discussing the responsibility of management, sales managers and sales departments to improving sales communication and profit.

### A Baltimore "Perfect Type"

Barbara Huntley, an artist at Sears Roebuck, is the comely lass chosen by the Baltimore Printing Week Committee to be its "Miss Perfect Type." She appeared on television, attended the signing of the Printing Week proclamation and appeared at the Franklin Day dinner, all in Baltimore.



## Obituaries

### Cassel Ronkin

Cassel Ronkin, 59, who had been president of the Marbridge Printing Co., New York, for 25 years, died January 12. Mr. Ronkin had been well known in the New York printing industry. He was a member of the Master Printers Section of the PIA, the Associated Printing Salesmen and the New York Employing Printers Association, of which he had served as vice president.

### Travice Alexander Tod

Travice Alexander Tod, a former manager of the Canadian Lithographers Association, died suddenly Jan. 11.

Born and educated in Australia, he came to Canada in 1904 and became a partner in Federated Press Ltd., now Ronalds Federated Ltd. printing firm. In 1930 he moved from Montreal to the Toronto company branch, where he remained until his retirement 15 years ago.

### Frank J. O'Brien

Frank J. O'Brien, 59, production manager of Western Printing and Lithographing Co., Racine, died early in January at St. Luke's Hospital, Racine.

### Joseph Schwartz

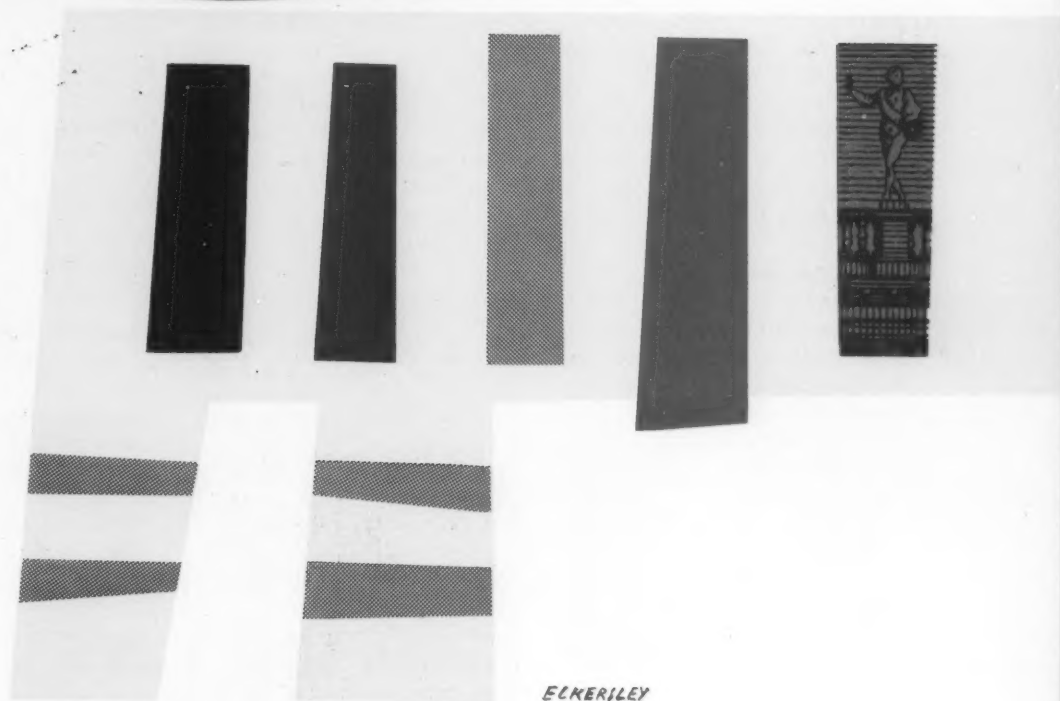
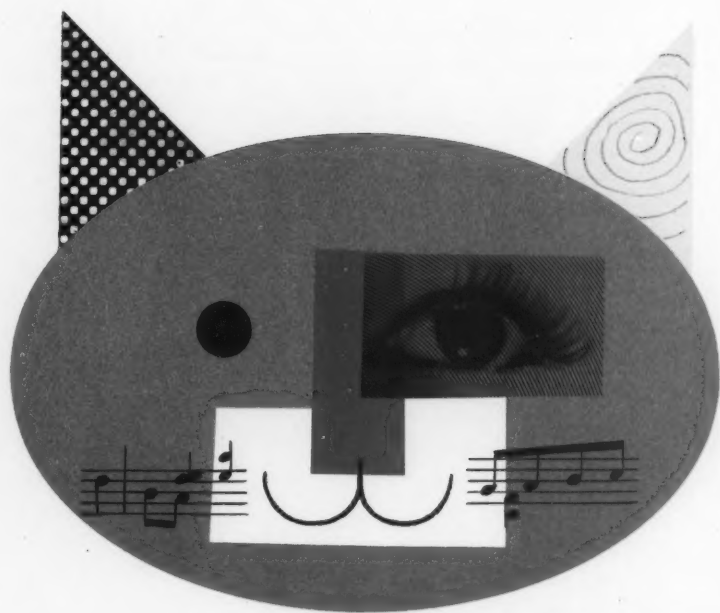
Joseph Schwartz, 71, president of Westcott and Thomson, Inc., Philadelphia, typographers and printing plate manufacturers, died Jan. 6th in Jefferson Hospital.

He was a nationally known authority in the field of typography who started with the firm as a printer 54 years ago. In 1956 the Poor Richard Club awarded him a silver medal for special achievement.

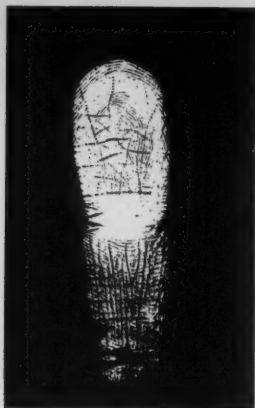
### John A. Potempa

John A. Potempa, 58, superintendent of the lithographing department of American Can Co., in Chicago, died during December.

**This is Penn/Brite Offset...the value sheet**



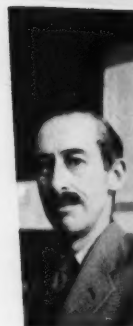
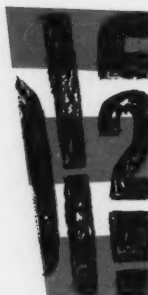
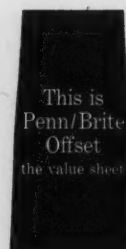
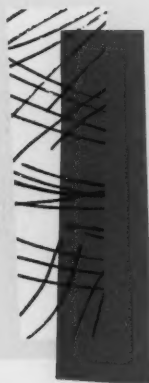
*ECKERLEY*



To demonstrate that the basic problems of printability are the same the world over, New York and Penn commissioned Tom Eckersley, internationally famous British designer, to create this insert. His goal: to incorporate the most demanding combination of graphic techniques that any offset sheet might encounter.

Mr. Eckersley subjected Penn/Brite Offset to the rigors of pin-point register . . . reproduction of delicate half-tones and airbrush vignettes . . . reverses of fine serif type out of black . . . heavy black solids to demonstrate opacity—and a host of other printing techniques—virtually “impossible” when combined into one “torture test.” Your own critical eye shows you how faithfully each of the design elements has reproduced.

Penn/Brite Offset, the white, bright value sheet, comes to you moisturized and double-wrapped. Write for the complimentary swatch book and the name of your nearest distributor. New York & Pennsylvania Company, 425 Park Avenue, New York 22, New York.



Designer: Thomas Eckersley is Head of the Design Department at the London School of Printing and Graphic Arts. A member of the Alliance Group Internationale, his work has been exhibited all over Europe. During the war, while serving with the RAF, he designed posters for various Governmental departments. In 1948 he was awarded the O.B.E. for British poster design. He has taught design at the Westminster School of Arts and is currently a leading free-lance designer.

**NEW YORK AND PENN** *Pulp and Paper Manufacturers*

## Printing Sales At Record High in the New York Area

**P**RINTING, the second largest manufacturing industry in the New York area, set a record volume of sales for 1960, with a total volume of \$1,218,000,000, a five percent increase over 1959, according to a report by Don H. Taylor, president of the New York Employing Printers Association, quoted in the *New York Times* early in January.

Sales in the nation, as a whole, reached a new high of \$6,800,000,000 an increase of 6.2 percent. Sales in 1961 are expected to exceed \$7,000,000,000.

Sales in 1961 are expected to maintain their present levels for the first six or eight months and then turn upward for an increase of 3 percent for the year.

The sales picture for the various sections of the printing industry was not the same, due particularly to circumstances in the nation's economy. Financial printers felt the impact of the decline in stock trading and new equity financing. On the other hand, the increase in school and college enrollment and the accompanying increase in the demand for textbooks and allied materials, provided a good year for periodical and textbook printers.

An increase in advertising budgets is expected to overcome the falling off in volume felt by general advertising printers in 1960. Business forms printers enjoyed a steady increase with the growth of automated procedures in banks and business offices.

The New York association reports that while sales volume was high, printers found it difficult to achieve a profit percentage in line with those of other industries in the country of comparable size. The average profit in the industry, after taxes, was 2.82 percent.

The association reports that many printers have been trying to improve profits through mergers, investment in faster and more efficient presses and equipment, and a more professional approach to management problems.

Prompt government action to in-

crease depreciation allowances for tax purposes would be an important factor in improving economic condition of the industry, according to Francis Ehrenberg, president of the Printing Industry of America.

Printers in the New York area, according to the report, spent an estimated \$42,000,000 for new equipment in 1960, which total would probably be much higher if printers had

the option of writing off the new equipment in a shorter period of time.

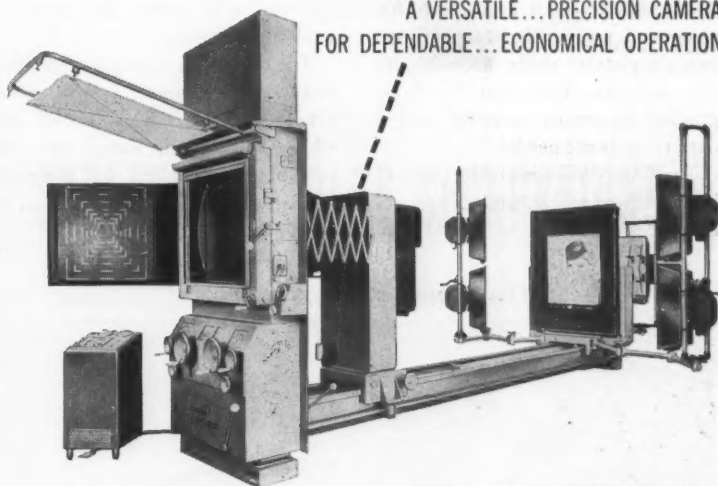
### Alden Building Plant

The Alden Press, Chicago firm specializing in 4-color heat-set lithography, has begun construction of a two-story addition to its plant at 5060 N. Kimberly street in that city. The reinforced concrete structure will have 25,000 sq. ft. of space and cost will be \$400,000. The lease for the land runs for 15 years.

### AN IMPORTANT ADDITION TO A FAMOUS LINE



A VERSATILE...PRECISION CAMERA  
FOR DEPENDABLE...ECONOMICAL OPERATION



Camera Size	24" x 24"	32" x 32"
Plate Size	24" x 26"	32" x 34"
Film Size	25" x 25"	30" x 32"
Circular Screen max. diam.	32 1/2"	41"
Copyholder	34" x 47"	34" x 47"
Transparency Opening	24" x 28"	24" x 28"
Bed Length	16 ft.	16 ft.

Write for complete literature  
and List of Dealers

Here is the KLIMSCH REGENT...an entirely new, economically priced horizontal 24" and 32" dark-room camera. Designed for universal work, the KLIMSCH REGENT has the stability, precision, and equipment for every application from line work to color masking. In-line image reverser available on request.

## REPRO GRAPHIC MACHINES, INC.

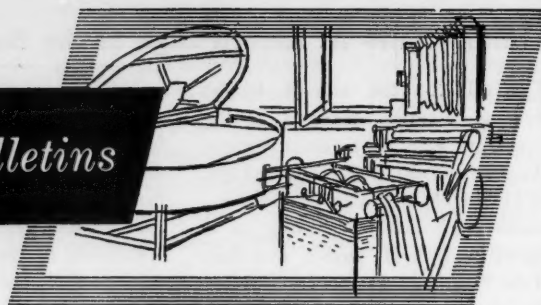
180 VARICK ST.

NEW YORK, N. Y.

CHelsea 2-5255



## Equipment, Supplies, Bulletins



### 3M Announces New Pre-Press Color Proof

A NEGATIVE-acting pre-press color proof that can reportedly be processed and ready for viewing in ten to fifteen minutes has been introduced in the Philadelphia and Oklahoma areas by Minnesota Mining and Manufacturing Co. National distribution is expected in mid 1961.

The new method, 3M brand Color-Proof, provides a fast and standardized pre-press check of color break, value and register before the lithographic plate is made, according to the company. The need for press proving is greatly reduced, and a dark room is not needed.

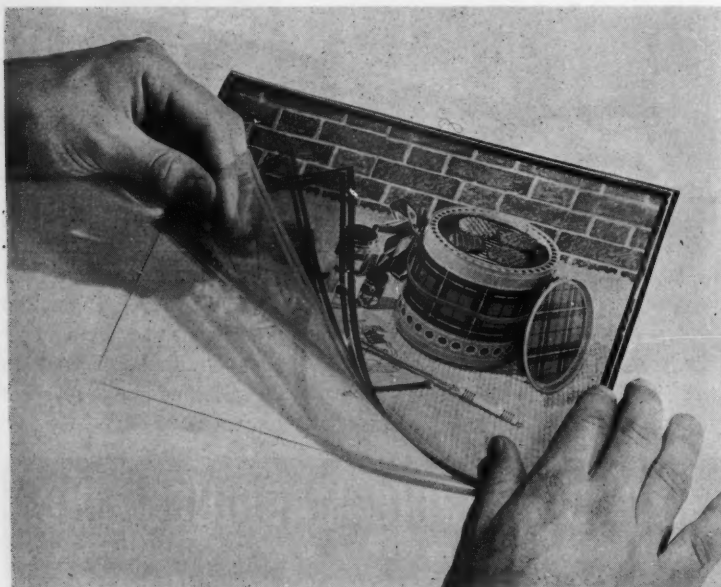
The Color-Proof is stable, preventing stretching and shrinking, and can be processed in hot or humid con-

ditions, the company said. Shelf-life is eight months or more and the colors do not fade after exposure. Because the proof lies flat, colors are in register, according to company.

The proof is exposed briefly in a conventional vacuum frame and then laid on a smooth surface. A single chemical developer is used to remove the coating in non-image areas. After a rinse with water, the proof is ready for viewing.

Ten colors are available, including black, cyan, magenta, yellow, green, orange, red, dark blue, brown and white. Because all colors have the same exposure time, the company points out, four colors usually can be processed at the same time.

The new 3M negative-acting pre-press color proof.



### Add to Screen Tint Line

Rolcor Products has announced new screen tints in addition to standard rulings of 120, 133, and 150 line. They are 65, 85, 100 and 110 line rulings. The new tints are made in values ranging from 20 to 80 percent on a 20 x 24" film base and are designed to be cut up and used once.

Additional information is available from the company at 133 Prince St., New York.

### New Single-Solution Developer

A single-solution liquid developer for litho type emulsions, marketed as Powerlith Developer Mono-Concentrate has been introduced by Chemco Photoproducts Co., Inc. The new developer eliminates separate A and B formulations from the photochemical process, according to the company.

Among the advantages cited by Chemco for the new developer are: no metering required for precise restoration of tray solutions to fresh activity; time required for development reduced even at lower temperatures; reduction of developing error over the two solution process; and general reduction in cost, both for materials and time involved.

Additional information is available from the company at Glen Cove, N. Y.

### Describe Magnifier Line

E. W. Pike & Co., Inc., manufacturers of illuminated magnifiers and microscopes describes its full line in a new illustrated brochure.

Special models and accessories are also presented in the booklet.

Copies are available on request from the company at 577 Pennsylvania Ave., Elizabeth, N. J.

### Offer New Vacuum Frame

The Miller-Trojan Company of Troy, O. is offering a redesigned version of its standard model vacuum frame. Called the Hustler, this vacuum frame is built in three standard sizes: 22 x 28", 30 x 40" and 36 x 48".

Features of the frame include: rugged construction of .105" thick steel and heavy walled aircraft type steel tubing; spring counter-balanced vacuum frame lid; and Dura-Rubber vacuum blanket consisting of heavy diaphragm rubber under layer onto which is adhered a ribbed rubber sheet and resilient rubber beading.

Latest design features include pivoting of vacuum frame assembly into horizontal or vertical positions; rotary type vacuum pump, equipped with 1/4 h.p. motor, which delivers 2.0 C.F.M. 0" Hg. of vacuum.

### Calif. Ink, Herrick Affiliate

The California Ink Co., San Francisco, California, and the William C. Herrick Ink Co., Inc., of East Rutherford, N. J., have entered into a technical assistance agreement for ink and ink products, in the areas of formulation, manufacturing and merchandising.

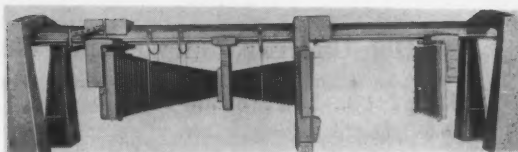
### New Brown Overhead Camera

The W. A. Brown Manufacturing Co. has developed a new 31" Admiral overhead camera with a 48 x 72" open face vacuum type projection back and 12 foot track. The over-all camera length is 30 feet. The unit is available with either a cable drive or screw drive.

The 48 x 72" projection back is made of one solid piece of cast aluminum with a zone control for the film. Special bellows can be added from the front case to the copyboard to eliminate stray light when shooting transparencies.

Other features include: cast aluminum lens carrier with electrically controlled vertical and horizontal lens board movement; swing type flash lamp; compensator and bellows; diaphragm control and lens; all metal rear case; swing type cast aluminum doors; double side screen elimination

New 31" Admiral overhead camera with 48 x 72" vacuum projection back.



device with micro dial screen separation; and dark room controls.

In addition are: precision positive holder with three point register system to hold transparencies and positives; adjustable curtains to eliminate stray light; and positive holder

swings toward lens for transparency work.

The camera, with projection back, is also available in 24" and 41".

Additional information can be obtained from the company at the Prudential Plaza, Chicago.



• • • • with your first order for

## SCREENED 4 COLOR SEPARATIONS

● **That's right!** Free progs, printed under actual pressroom conditions — proof that full color need not be expensive — proof that you can get high quality natural color reproduction at reasonable cost thru World Color's revolutionary triple-masking process, perfected by experience in making over 150,000 sets of positives, used by some of the country's finest color lithographers.

● **Prices** for positives start as low as \$30.00 per set for 4" x 5" or smaller, including airmail delivery.

● **Shipment** guaranteed — uncomplicated positives made from transparencies in five working days — progressive proofs one week additional.

# World Color Inc.

U. S. Route #1  
ORANGE 7-1332  
ORMOND BEACH, FLORIDA

Branch Sales Office:  
274 Madison Ave.  
New York, N. Y.

Send for our price list and  
free descriptive color booklet.

\* Free proof offer expires  
June 1, 1961

### WORLD COLOR, INC.

Box 697-B, Ormond Beach, Fla.  
Send price list and free booklet to:

Name .....  
Title .....  
Firm .....  
Street .....  
City, Zone .....  
State .....  
Type of Business .....

## Hoe Offering Compact Unit Web-Offset

**R.** HOE & CO., Inc. has introduced the Litho-Master, a new, moderate priced, compact, unit-type web offset press designed for small daily and weekly newspapers, as well as commercial printing.

Units can reportedly be added at any time up to a maximum of eight operating with one folder for a total

capacity of 32 pages of standard size newspapers or 64 pages of tabloid at a guaranteed speed of 20,000 impressions per hour. A unique design feature reportedly permits the addition of a color cylinder on any unit for obtaining spot color without the sacrifice of black and white page capacity.

The Litho-Master was developed jointly by Hoe and Aller Press Ltd., of Copenhagen, Denmark.

Aller-developed features have been incorporated in the prototype which has been test run by Aller in Denmark. Hoe has re-engineered this prototype to American standards and production requirements, and included certain new features. The new press will be built by the New York plant.

The press is a unit-type design with a 22 $\frac{3}{4}$ " page cut-off and a web width of 29" to 36". It is a bearer-to-bearer press and this design, coupled with the Aller blanket cylinder technique, reportedly makes possible the use of paper ranging in size from 22 $\frac{1}{2}$ "# to 70"# offset stock without any adjustment to the press. The plate cylinder is undercut .0014" permitting the use of currently available offset plate materials. The units can be arranged on floor level or stacked two high. No pit is required.

The paper roll stands accommodate 40" diameter rolls and are designed with the same expansion feature as the units.

The color cylinder is designed to use the blanket cylinder of the unit, thereby eliminating the need for an additional blanket cylinder.

The water motion is a simplified, three roller arrangement having an Aller-developed water pickup feature which gives a more even water distribution and a smoother mechanical operation, according to the company. The ink motion is designed with six ink cuts before the two form rollers.

### Issue Humidification Bulletin

Walton Laboratories, Inc., has issued a technical bulletin on humidification for paper processing and printing operations. The bulletin covers the importance of controlling relative humidity and the way in which such controls will minimize waste, eliminate poor gripper action, misregister, and swelling or shrinking. It also contains installation data, estimating procedures, etc.

Copies are available by writing to "Paper", 1186 Grove St., Irvington 11, N. J.

**It's a  
Line-up  
Table**

.....>

**It's a  
Register  
& Repeat  
Table**



**MODEL RR-31**  
24x31 GLASS  
**\$595**

**MODEL RR-41**  
31x41 GLASS  
**\$795**

**MODEL RR-52**  
43x52 GLASS  
**\$1,195**

## NEW JET LINE TABLES

The nuArc Line-up Table is an invaluable precision tool for every graphic arts plant. All moving parts are precision machined and aligned at the factory. Straight edge assembly rides accurately and effortlessly on a heavy duty rack and gear mechanism. nuArc quality means more accurate register—reduced "make-over"—better and more efficient printing.

Register and Repeat is an exclusive nuArc feature that saves you time and guarantees accuracy of duplicates and make-overs. Simply set the stops that are standard equipment (six on front bar and six on side bar) for your original press sheet, press or bindery layout sheets. If it is necessary to make more than one copy, you are sure of duplicating your originals quickly and with perfect accuracy with the pre-set stops as your guide. As an added convenience, the bars can be removed and stored indefinitely with the stops in position. Extra bars and stops are available.

Get the full "Register & Repeat" story today in Bulletin A300

**COMPANY, INC.**

General Office and Factory: 4110 W. Grand Ave. • Chicago 51, Ill.  
Sales and Service: New York • Los Angeles

**nuArc**

*Flip-top*

**PLATEMAKER**

SAVES 35% FLOOR SPACE

FT-32

**\$695**

28 x 32



No partitions—no exhaust systems. One complete compact unit with vacuum frame on top and carbon arc lamp enclosed in base. 6 sizes all described in Bulletin A300.



### Schulkind Offers New Drills

Three new hollow drills for paper drilling operations are the initial offering of the new firm of David W. Schulkind Co., Inc., 225 West 34th St., N. Y. Founded by David W. Schulkind, former president of the E. P. Lawson Co. and of the Lawson Division of the Miehle-Goss-Dexter Co., the new firm will specialize in supplies and equipment for the book-binding industry. Tentative plans call for the company to offer a range of materials not currently available for bindery usage.

The new Sterling line of hollow steel drills was developed by Mr. Schulkind to meet bindery demands for drills in paper drilling operations. Type A drill is for use on Challenge, Climax and Superspeed machines. Type B is for Seybold, Wright, Lawson and Rosback drills. Type C is designated for the Nygren-Dahly machine.

Diameters of the drills range from 1/8" to 1/2". The hollow drills have a mirror finish which reportedly makes it easy for chips to clear, thus preventing choking or breakage. The drills are guaranteed for their lifetime.

### Screen Printing Combination

General Research, Inc. has introduced new combination units which feature high speed screen process cylinder presses and a conveyORIZED drying units, for increased efficiency in the screen printing cycle. The company stresses that the combinations are engineered to assure matched units that work together with maximum efficiency.

Each of the new combinations includes a high speed press, and one of two types of dryer. The Convectaire units feature the new enclosed chamber convection drying wicket in which the sheets are first subjected to moving air with or without heat, and then taken through a rehumidifying cycle followed by a normalizing cycle which cools sheets and returns them to normal condition. The Jet units feature thermo-jet dryers which employ moving heated air to dry inks

and dissipate solvent vapors which retard drying.

In addition to the regular automatic combination, the company has introduced a new "Galaxy" combination, which brings together a new Galaxy semi-automatic press, a motorized conveyor line and a series of new hand fed racks which will reportedly air dry 1500 sheets per hour.

Additional information is available from the company at 572 S. Division Ave., Grand Rapids, Mich.

### Falk Named D&A Manager

Craig E. Falk has been appointed manager of the Adams, Mass., plant of the Dewey and Almy Chemical Division, W. R. Grace & Co., Cambridge, Mass.

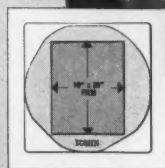
The Adams plant manufactures the company's new Polyfibrone offset press blanket for lithography, and other impregnated fiber products.

Mr. Falk has been assistant plant manager of the company's Owensboro, Kentucky, plant.

## ANNOUNCING THE NEW Robertson® "481"

the camera that gives you

MORE CAPACITY  
for  
LESS MONEY!



### BIG SCREEN CAPACITY

The "481" has the greatest screen capacity of any camera in its nominal size classification and price range. It will handle contact screen color separations up to and including 16"x20". Circular glass screen capacity is 31 1/2" and the full 28"x28" film area can be covered with a rectangular glass screen.

### WIDER OPERATING RANGE

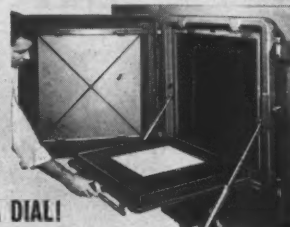
The "481" provides up to 3X (300%) enlargement . . . 7X (14 1/2%) reduction with the standard 19" lens and 16 ft. track. Merely adding a 14" lens extends reduction range to 10X! Even greater enlargement-reduction combinations are possible.



### FILM CAPACITY TO 28"x28"

New large capacity back has all metal face plate with permanent anti-halation finish. Perforations hold film and screen in perfectly flat plane. Vacuum chambers conform with most standard film and screen sizes. Door opens vertically or horizontally on self-centering hinges which assure exact positioning of vacuum back door. For precision film registration, Robertson Pin Register System, with retractable pins for all standard film sizes can be incorporated on the "481" Back.

### CHANGE ZONE SETTINGS AT FULL VACUUM BY TURNING A DIAL!



New "Select-A-Zone" Vacuum Selector Valve—with dial calibrated to match vacuum zones of the film holder—permits zone selection while the heavy duty vacuum pump and motor are operating. Vacuum enters at center of the Back to ensure tight film/screen contact. RELEASE SCREEN . . . HOLD FILM—When using contact screens, dial is set to cover entire film/screen area; to shift screen or make a "bump" exposure, operator can release screen by turning dial so that only the film is held by vacuum.

Write for Catalog Bulletin 481 and complete details.

**Robertson**  
PHOTO MECHANIX

A COMPLETE LINE OF PHOTOMECHANICAL EQUIPMENT  
**ROBERTSON PHOTO-MECHANIX, INC.**  
7340 LAWRENCE AVENUE • CHICAGO 31, ILLINOIS



### Describe Polypropylene Film

AviSun Corp., has issued a four-color brochure on the characteristics and applications of Olefane, a new polypropylene packaging film.

The brochure features two printed inserts of the actual film.

A general list of properties is given and charts and diagrams are given to illustrate the film's water vapor transmission rate, gas transmission, chemical resistance, electrical characteristics, haze and gloss, use temperature, heat sealing and machine-

ability, adhesives, labels and printing characteristics, as well as economic breakdown.

Further information is available from John Adrian of the company at 1345 Chestnut St., Philadelphia 7, Pa.

### Offer Camera, Plate Guides

Bridgeport Engravers Supply Co. has announced that its branches are now carrying four guides manufactured by the Stouffer Co. for use by both camera men and platemakers. The four guides are: 21 step LTF

sensitivity guide, Cameraman's 12 step sensitivity guide, Stouffer's color guides, and Stouffer resolution guides.

The guides are designed as quality control aids in the preparation of copy for use in the offset process.

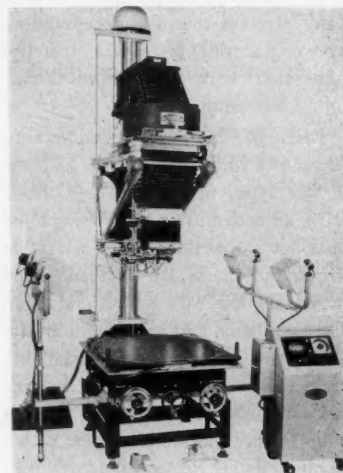
### Saltzman Process Camera

J. G. Saltzman, Inc., has introduced a new Caesar-Saltzman precision process color camera for photomechanical reproduction. It features the Ascorlux pulsed xenon arc light source with color balanced white light. The camera is designed for halftone projections, continuous tones, enlargements, reductions, copying and masking. It will reportedly handle reflection copy from 40 x 50" to 8 x 10", reductions to 35mm, separation enlargements from 35mm, and halftones up to 20 x 24".

A secondary projection camera, with negative holder in register, is incorporated to handle from 35mm up to 4 x 5" transparencies or negatives. With a 4" lens, 35mm can be enlarged 16x in register and, with a 6" lens, the 4 x 5 can be enlarged 10x in register, according to the company. The secondary camera, equipped with counter system, reportedly enables the operator to make duplications of the same setting in register at any later time.

Additional information is available from the company at 480 Lexington Ave., New York, 17.

Saltzman Process Camera





**NOW**

## **ColorTran**

**PROVIDES**

### **SHORTEST EXPOSURES**

**...SHORTER THAN ANY OTHER TYPE OF COPY-BOARD LIGHTING**

### **PLUS**

**EVEN ILLUMINATION OF BOARDS UP TO 96" WIDE!**

**WITH NEWLY DESIGNED DOUBLE BANKED LINELITES**

**CODE 1100—for boards to 40" high**  
**CODE 1300—for boards to 50" high**  
**CODE 1500—for boards to 60" high**



INDEPENDENT SELECTION of end and center lamp arrays assures the **most even lighting** with complete control by operator. Clean, easy to operate. Most economical of all.



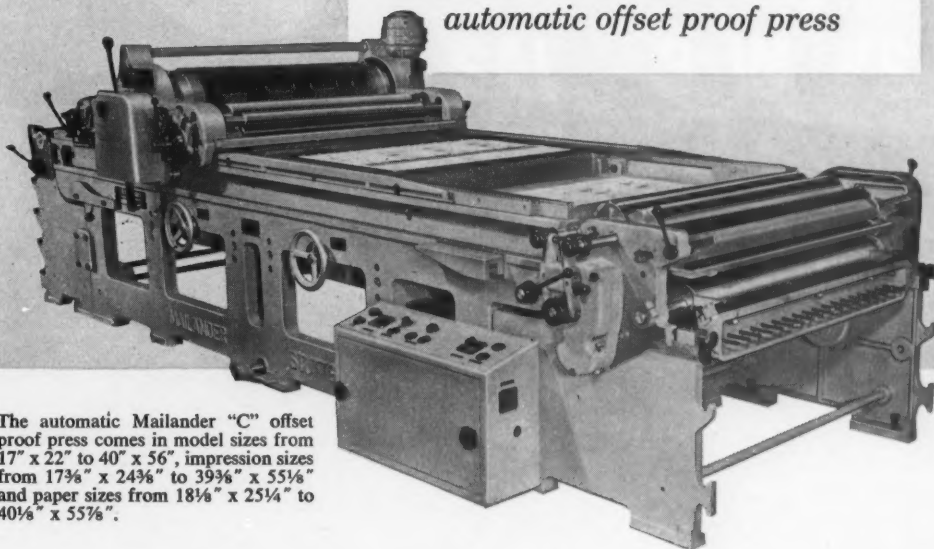
**ColorTran**  
**CONVERTERS** give absolute color temperature, intensity and contrast control — finest negative detail ever!

**NATURAL LIGHTING CORPORATION**  
630 South Flower Street / Burbank, California

"Just 3 minutes?"

"Yep...  
just 3 minutes!"

Cut wash-up to 3-5 minutes  
with the **MAILANDER "C"**  
*automatic offset proof press*



The automatic Mailander "C" offset proof press comes in model sizes from 17" x 22" to 40" x 56", impression sizes from 17 $\frac{3}{8}$ " x 24 $\frac{3}{8}$ " to 39 $\frac{3}{8}$ " x 55 $\frac{1}{4}$ " and paper sizes from 18 $\frac{1}{8}$ " x 25 $\frac{1}{4}$ " to 40 $\frac{1}{8}$ " x 55 $\frac{3}{8}$ ".

But you get far more than fast wash-up. Each Mailander "C" offers you completely automatic inking and dampening as well as wash-up. Easy-to-adjust settings that let you control color register. Up-to-330-impressions-per-hour speed. One-lever plate positioning.

Smooth stops and starts that minimize press wear. Your choice of five models.

To save time, work and paper on every job, do your proofing on a Mailander "C". Write for complete details on Mailander presses and HCM service — today.

## MAILANDER

### Offset Proof Presses

Product of J. G. Mailander, Stuttgart, West Germany

Distributed in the U.S. exclusively by:

80 Varick Street  
New York 13, N. Y.

**HCM**  
CORPORATION

General Sales Agent: Consolidated International Equipment & Supply Co., Chicago, Ill.

Authorized Dealers: East Coast: Ernest Payne Corporation, New York / Philadelphia: Foster Type, Philadelphia, Pa. / West Coast: Graphic Arts Equipment & Supply Company, Los Angeles, San Francisco, Seattle, and Portland.

# REXON

Reg. U.S. Pat. Off.

..And

“Kwik”  
FOR BLANKETS

Reg. U.S. Pat. Off.

TOO!

® Offset Blankets by:

Wm. Recht Co.  
50 Church St., N. Y. C.

### Crabtree Opens U. S. Subsidiary

R. W. Crabtree and Sons, Ltd., Leeds and London, England, has established a company in New York, as an extension of its North American sales and service organization, which is already established in Canada.

The company builds high-speed rotary newspaper presses, offset and metal decorating presses, sheet metal grading and feeding machinery and ancillary print equipment. It has recently introduced the Countess offset press and the Ambassador sheet fed perfecting press.

The New York office at 56 Beaver St. will be under the direction of Norman Porter, formerly a director of the company's Australian branch.

### MCD Hits Sales Peak

According to its 1960 Annual Report Miehle-Goss-Dexter, Inc., ended fiscal 1960 with \$83,449,914 in sales and a combined domestic and foreign order backlog of \$67 million. Shipments for the year ending Oct. 31, represented an increase of 20.1% over 1959 and 39.1% over 1958.

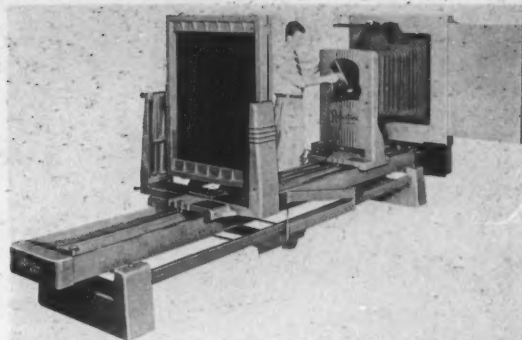
Consolidated net earnings of the Chicago based firm were \$5,001,189 after taxes, an increase of 25.8% over the comparable combined earnings for the previous year. Earnings per share were \$3.57 on shares outstanding at the year end, as against \$2.86 in 1959.

### New Robertson Process Camera

A new process camera, which reportedly offers larger copy, film and screen capacity and greater enlargement — reduction range has been introduced by Robertson Photo-mechanix, Inc.

Designated as a 28 x 28" camera, the new Model 481 features a range of three times enlargement and seven times reduction with a 19" lens. The zone controlled vacuum film holder is capable of handling film and contact screens up to 28" square. A new "Select-o-Zone" rotary vacuum selector valve, with a dial calibrated to match all of the popular film sizes, is designed to permit the operator to make "bump" shots, by releasing the contact screen yet holding the film by vacuum. The vacuum door can be

The Robertson 28" process camera Model 481, with special "bump" shot control.



swung open vertically or horizontally for loading.

The screen mechanism accommodates glass screens up to 26 x 32" rectangular and 31½" circular. Either single or double side screen elimina-

tion is available. A larger 34 x 44" glass covered copyboard is standard equipment on the model.

Further information is available from the company at 7440 Lawrence Ave., Chicago 31.

## SAVE 3 WAYS

IN OFFSET PLATE PROVING

WITH PRECISION-ENGINEERED  
S&S FLATBED OFFSET PRESSES

In fine plate-making — particularly color work — you need two, three or more proofs of each plate before the job is approved for production.

That costs — especially if you're using a big, complex, expensive production press. S&S FLATBED OFFSET PRESSES cut these costs three ways:

- |   |   |   |
|---|---|---|
| <h1>1</h1> <h3>EQUIPMENT SAVINGS</h3> <p>— size for size, S&amp;S presses cost 50% less than production machines.</p> | <h1>2</h1> <h3>MANPOWER SAVING</h3> <p>— one man gets perfect, production-quality proofs within 8 to 10 sheets on any size S&amp;S.</p> | <h1>3</h1> <h3>TIME SAVING</h3> <p>— with fast S&amp;S plate-clamping, register, inking control, you get perfect proofs in 12-15 minutes of working time.</p> |
|---|---|---|

### DOT FOR DOT AND COLOR FOR COLOR, S&S FLATBED PRESSES

are engineered to give hairline, high-quality reproduction equal in every detail to results on single-color work and printing of glass, metal, plastics, nameplates and circuits.

Sizes: 18" x 25", 24" x 30", 25" x 36", 30" x 42", 36" x 52", 40" x 56", 47" x 64"

For complete technical information on flatbed offset proving please write:  
**AMSTERDAM CONTINENTAL TYPES & GRAPHIC EQUIPMENT, INC.**  
 276 Park Avenue South, New York 10, N. Y. SPing 7-4980





*"This job is 8½ x 11" full bleed. If we put it on the new ATF Chief 24 we'll get at least 19,500 per hour."*

THE CHIEF 24 FEATURES SPEEDS UP TO 6500 IPH—HANDLES 8½ x 11" (WITH FULL BLEED)  
OR 9 x 12" JOBS FOUR-UP. *Write for Literature.*



**American Type Founders**

200 Elmora Avenue • Elizabeth, New Jersey

ATF type faces used in this advertisement: Century Schoolbook with Italic and Craw Clarendon Book

## Ringman Joins Anchor

Ted C. Ringman, formerly with Samuel Bingham's Son Mfg. Co., has joined the Anchor Chemical Co.,



Ted C. Ringman

Brooklyn, as Mid-West Regional Sales Manager.

Mr. Ringman's headquarters will be in Chicago. He will cover the graphic arts field in Illinois, Indiana, Michigan, Wisconsin, Ohio and Kentucky.

## Enlarge Ad Design Contest

Newton Falls Paper Mill, Inc. will join its New York agent, Cross Siclare & Sons, Inc., in the sponsorship of an advertising and direct mail program in 1961 which will utilize the design talents of seniors in New York art schools and provide them with their first professional design assignments.

The program, a continuation of the 1960 campaign conducted by Cross Siclare within the metropolitan area, will be extended nationally by Newton Falls through additional advertising media as well as direct mailings outside New York.

Six advertisements will be produced in 1961. The assignment to design each will be presented to members of the graduating classes of leading New York art schools. The students whose designs are chosen will be asked to work with Newton Falls' advertising agency on the completion of the advertisement and paid professional fees for their design services.

In 1960, eight students were singled out to create the advertisements which developed the theme, "Identity," throughout the series.

## Ideal Roller Care Booklet

Ideal Roller and Mfg. Co. recently issued a booklet on the care and cleaning of press rollers. It contains illustrations and descriptions of the

effects of various types of improper roller care.

There are also sections on how to clean both vulcanized oil rollers and rubber and synthetic rollers. In addition the booklet contains instructions for grinding rollers and a table for use in buffing and grinding natural and synthetic rollers.

Copies of the booklet are available from the sales promotion department

of the company at 2512 West 24th St., Chicago, Ill.

## S & V Advances Pittman

Sinclair and Valentine Co., New York, has appointed Noel B. Pittman to the post of advertising manager and director of public relations. Mr. Pittman, who joined the company in 1958, will also continue in his post of director of technical information.



## motor driven ARC LAMPS

Prove nuArc's efficiency in your plant for 30 days —you'll never use any other type of lamp again! Available for all cameras, printing frames, and photo composing machines. For complete information, ask your graphic arts supplier or send for Bulletin A205ML.



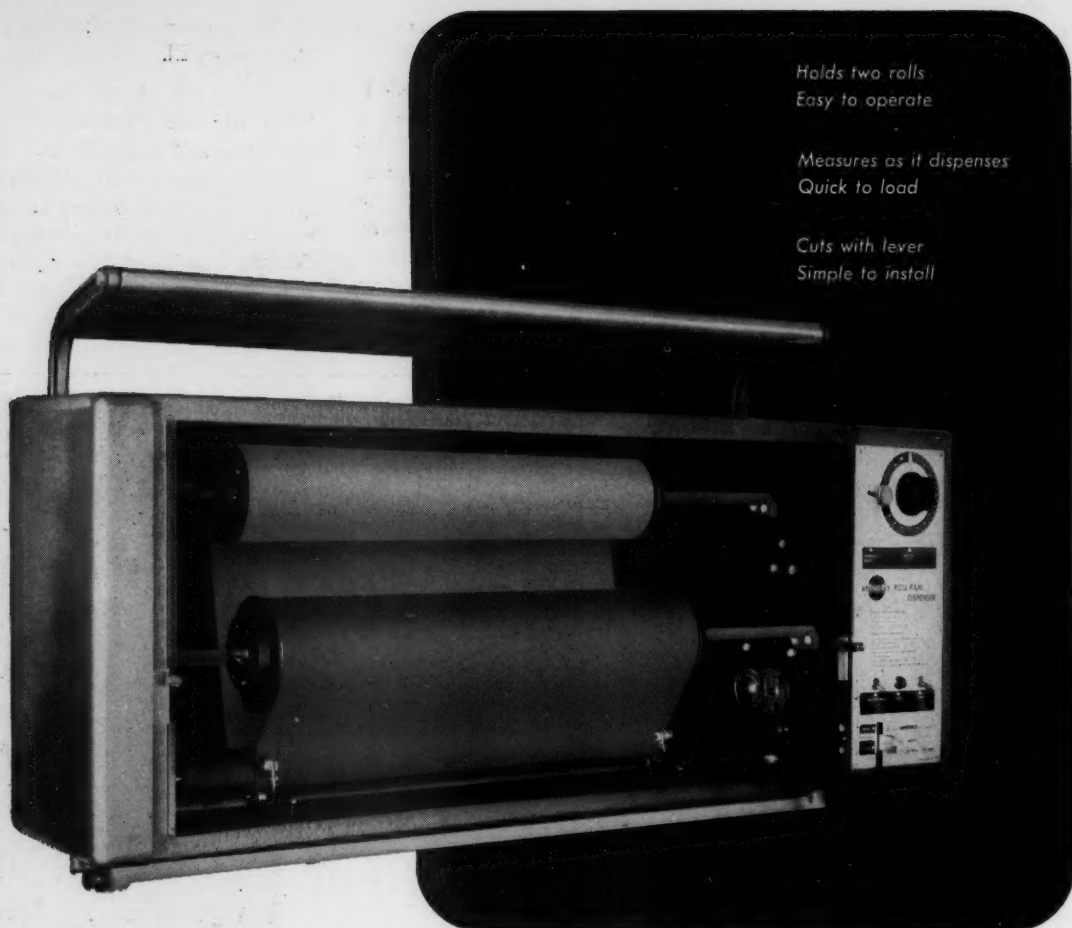
Here are some facts you should consider before buying lighting of any kind:

- Carbon arc lamps burn uniformly and consistently throughout the life of the carbons. They do not change in color, temperature or intensity. This is an exclusive characteristic of motor driven carbon arc lamps.
- You save 30% in the operation of carbon arc lamps as compared with any other types of lighting.
- You get faster, sharper exposures with a carbon arc lamp.

There is no substitute for carbon arc lighting in a production and quality house. nuArc makes the finest motor driven lamps.

## COMPANY, INC

General Office and Factory: 4110 W. Grand Ave. • Chicago 51, Ill.  
Sales and Service: New York • Los Angeles



Holds two rolls  
Easy to operate  
Measures as it dispenses  
Quick to load  
Cuts with lever  
Simple to install

# save 10-25% on film costs

## The new Unitronics Automatic Roll-Film Dispenser

You can save *at least* 10% and up to as much as 25% with this new dispenser. It uses economical roll film instead of higher priced sheet film. You can do with a smaller film inventory, have less film spoilage due to accidental exposure and improper cutting.

Practically all the standard graphic arts film sizes you need can be cut from the two rolls this dispenser contains—width to 30 in., length to 200 ft. As the machine dispenses, it measures any length of film to 36 in. in a single feed.

All stable base and acetate base films are cut cleanly and evenly by a heavy duty self-sharpening shear.

### Pays for itself quickly!

This convenient dispenser can pay for itself in less than a year for the average plant. See your Lanston-Unitronics Dealer or send for illustrated folder today. Unitronics, Inc., Subsidiary of Lanston Industries, Inc., Box 4768, Philadelphia 34, Pa.

This advertisement was composed on the Monotype in 20th Century Medium, Century Schoolbook and Century Bold.



# Lanston



Proofing Film • Film Dispenser • Light Integrators • Optical Depth Gauges • Contact Camera • Step and Repeat Machines • Overhead Cameras • Plate Coaters • Developing and Darkroom Sinks • Vacuum Printing Frames • Layout and Stripping and Dot Etching Tables

### Hunt Names Kuhn Ad Mgr.

Eugene P. Kuhn was promoted during January to advertising manager by the Philip A. Hunt Co.

Mr. Kuhn has been employed by the company as a salesman since 1954. During his six years on the sales force he was connected with the New York and Atlanta offices.

In his capacity as advertising manager, Mr. Kuhn will have charge of all advertising programs, both domestic and foreign. He will also be in charge of all convention planning.

### K-C Advances Meyer

W. B. Meyer, eastern general sales manager of industrial products, Kimberly-Clark Corporation, has been named vice-president of sales, Industrial Products division.

He will succeed W. W. Cross, who was elected president of Kimberly-Clark International, S. A. Mr. Cross, who will have charge of the company's foreign operations, will continue as vice-president of Kimberly-Clark.

Mr. Meyer joined Kimberly-Clark in 1935 and was general sales manager of paper products prior to moving to New York in September of 1959. He will return to the company's Neenah, Wisconsin, headquarters and will be responsible for the sale of printing and business papers, interior packaging materials, industrial wipers and other paper products.

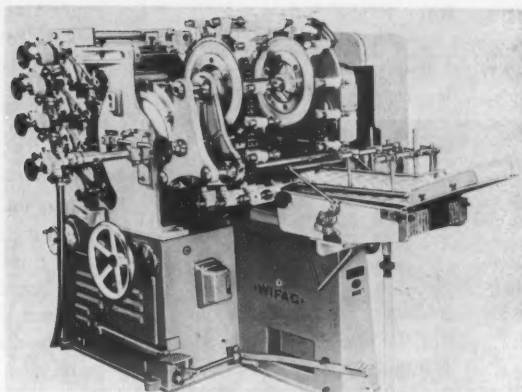
C. E. Souders, midwestern general sales manager of industrial products, has been appointed sales manager of the American Envelope Co., West Carrollton, O., a subsidiary of Kimberly-Clark.

### Press Prints Plastic Bottles

A new press, incorporating the dry offset process for printing a reported 2,500 plastic bottles, has been developed by the Wifag Co. and is being distributed by its U.S. agent, Index Industrial Corp.

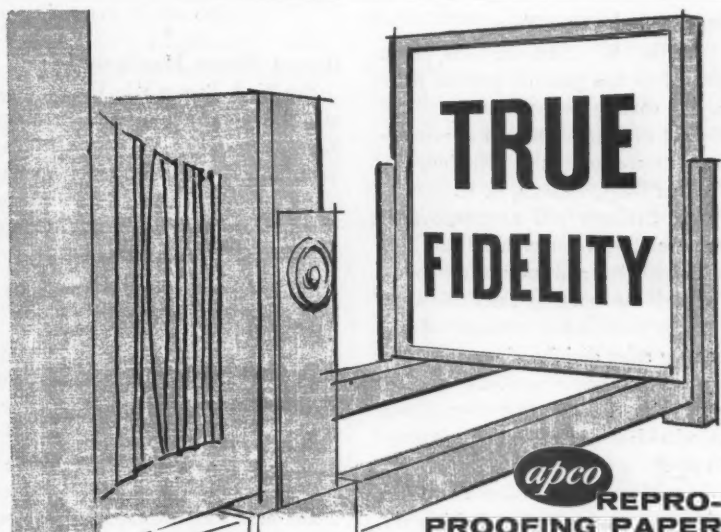
The press is designed to print the circumference of plastic or polyethylene bottles in sizes ranging from 1 to 4 inches in diameter and up to 9 and 11/16 inches in length.

A new foreign made specialty offset press which prints plastic bottles up to 4" in diameter.



According to the company, up to four colors can be imprinted in a single operation with the press.

Additional information is available from the distributor at 660 Madison Ave., New York.



**apco** **REPRO-PROOFING PAPER** assures dot for dot, line for line accuracy

Especially formulated for faithful reproduction proofing of type matter, line drawings and halftone dots, APCO Repro-Proofing paper has a dull white finish, free from dirt specks. Its level, smooth surface remains flat during proofing

for sharp, black solids and hairline thins... and, it quickly absorbs ink for fast, smudgeless drying. Extra with APCO, a special barrier coated backing withstands penetration of adhesives; prevents "ghost images" on camera negative.

**apco**

**MASKING PAPER** for fog-free negatives

MANDARIN — Both sides color coated for complete protection to fastest films and plates during long exposure to light. ORTHO-RED — for orthochromatic films

with fast emulsions. Both, amply transparent for accurate negative alignment, readily release masking tape, won't tear or peel when frisketing.

Write for new "tell-all" sample kit — on your business letterhead, please.



... Product research, developments for the Graphic Arts Industries

**THE APPLETON COATED PAPER CO.**

APPLETON • WISCONSIN  
Dept. ML-21





#### Burns Joins RB&P Sales

James Burns has joined the RB&P Chemical Supply Co., Inc., as a technical sales representative and will



James Burns

work out of the company's main office in Milwaukee, Wis. Prior to joining the company he was offset plate superintendent for Moebius Printing Co. He is a former president of the Milwaukee Litho Club.

#### Nashua Advances Two

Austin W. Sanborn has been named to the post of general manager, coating sales division, and Robert F. Wheeler named sales manager, merchant sales division, by Nashua Corp., Nashua, N. H.

Mr. Sanborn will assume overall responsibility for merchandising and sales policies and successful operation of the coating sales division. He has been sales manager of the coating sales division since 1956 and for several years previous he was responsible for the sale of products merchandised through merchant companies.

Mr. Wheeler has been associated with the merchant sales division for several years.

#### Hamilton, Weyerhaeuser Merger

Hamilton Paper Co., Miquon, Pa.

has reached agreement with Weyerhaeuser Co., Tacoma, Wash., to merge through an exchange of stock. Stockholders would get 0.9 shares of Weyerhaeuser for each Hamilton share held. There are about 380,000 Hamilton shares outstanding.

Hamilton makes bond, offset, text and reproduction papers. Weyerhaeuser is a major producer of pulp and paperboard as well as lumber. Weyerhaeuser has been a supplier of pulp to Hamilton for many years. The merger, subject to approval by Hamilton stockholders, marks the entry of Weyerhaeuser into a new field.

Hamilton had sales of \$25.6 million in 1959 and earnings of \$397,687.

#### Brown Moves Headquarters

The W. A. Brown Mfg. Co. recently moved its executive and sales offices into the Prudential Building in Chicago. The company also recently completed an enlargement of its plant in Woodstock, Ill., which now covers 60,000 square feet, with doubled production capacity.

#### Film Describes "S" Plate

The new Type "S" subtractive, presensitized plate developed by the Minnesota Mining and Mfg. Co. is outlined in a new film recently released by the company.

The film, "The ABC's of S", runs approximately 21 minutes and includes tips on handling, exposing, developing and running the plate, covering the complete operation from negative to finished product.

#### Colehower Joins Jomac

William Colehower, son of Howard Colehower, president of Jomac, Inc., Philadelphia, has joined his father's



William Colehower

firm in the sales department.

William was graduated from Dartmouth College in 1959, where he had been a member of the football team, attaining All-Ivy and All-East status in his senior year.

After college he served in the Army and is presently a 2nd Lt. in the reserves. He is representing the supply firm in the sale of rubber rollers, roller cleaning machines, dampener covers and other graphic arts and allied products.

#### Thompson, Boyne Join Miehle

George Boyne and Carl E. Thompson recently joined the sales and service staffs of the Miehle Co. division of Miehle-Goss-Dexter, Inc., Chicago. Mr. Boyne has been appointed to the Dallas sales territory for the company, and Mr. Thompson has been named assistant service manager for the West Coast.

#### Aschinger Joins Lanston

Lanston Industries, Inc., Philadelphia, has named Harold W. Aschinger as chief product engineer.

Mr. Aschinger joined the company following 28 years experience in a range of production, engineering and design positions.

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## LYNA To Expand Public Relations Program

**E**XPANDING the public relations program of the Lithographers & Printers National Association to advance the interests of member plants and the graphic arts industry was favorably viewed by its board of directors at a recent Chicago meeting.

President William E. Zabel, Jr. and the executive committee were empowered by the board to investigate and explore every avenue open to the association to extend its public relations efforts on a stepped up scale. The program envisioned would cover essential aspects of the industry's operations to solidify its relations with printing buyers.

Discussion centered around the Association widening the base of its communications, both internally and externally, in response to the expressed desire of advisory committees, representing various section and product groups, in recent months.

Speaking on behalf of the labor relations committee, Harvey W. Burgher, proposed the adoption of a public relations program that would employ the services of an outside agency to work closely with the association in putting across its viewpoint and backing up the promotional and selling needs of members.

Specifically, the committee emphasized the need of acquainting the industry, printing buyers and the general public with the dangers and problems stemming from "the security clauses, the nature of the industry's profit picture, the inroads of foreign competition, the cost of fringe benefits" and other matters of importance to the industry as a whole.

"First order of business involves spelling out the objectives and goals of a program that can be implemented with successful results. Second, is the raising of sufficient revenue for conducting the program; and, third, finding an agency that can execute the objectives effectively. The executive committee was asked to present its recommendations to the board at its next meeting.

In recent months, various aspects of the Association's public relations

program has been accelerated. Notably, the Label Manufacturers Division issued a stream of publicity on the effect of rising labor costs on prices and the contribution of improved labeling techniques to the sale of products. The Bank Stationers Section initiated a similar program.

The board also approved plans for extending the distribution of "Spot Labor News," LPNA's newsheet analyzing labor-management relations, bargaining and negotiations. At least three issues of the publication will be sent to 3,500 lithographic and combination plants with a covering letter to make its impact felt on a larger segment of the industry.

Reports of committees on lithographic promotion, financial management, litho book manufacturers, label manufacturers, outdoor posters, membership promotion, labor relations and the platemakers and bank stationers sections were discussed and approved by the board.

### Chicago Printers Honor Dively

Chicago printing craftsmen combined their observance of Printing Week with the third annual awards dinner-dance, on Jan. 17, of the Educational Council of the Graphic Arts. George B. Dively, president and board chairman of the Harris-Seybold Corporation, received the council's Outstanding Service Award for his vision and leadership in graphic arts educational progress. Other Education Council honors, including the James J. Rudisell Awards and the Elmer G. Voigt Awards, were presented to local and national trade-groups. Another highlight of the meeting was the address by Charles H. Percy, president of Bell & Howell Co., Chicago, who discussed communications and education in business and government.

The affair staged at the Furniture Club, regular meeting place of the Chicago Craftsmen's Club, was arranged by the recently created Graphic Arts Promotional Council of Greater Chicago. Membership of this organization is comprised of twelve

Chicago printing trade organizations, including the Chicago Lithographers Association and Local 4, A.L.A. James J. McConaughy, Jr., of Harris-Seybold Co., was general chairman of the program.

## LITHO HISTORY

(Continued from Page 35)

It was Currier who published the portrait of Henry Clay as a candidate for the eleventh president of the U. S. Ever resourceful, Currier printed the word "candidate" in small letters arranged in such a manner as to enable the word to be deleted if and when Clay became president. The deletion, was, of course, unnecessary.

Later, Currier & Ives printed some of the finest lithographs available of Lincoln.

C. & I. is accredited, also, with publishing "Grand National Banners" for political parties concerned with every American election from 1844 to 1890.

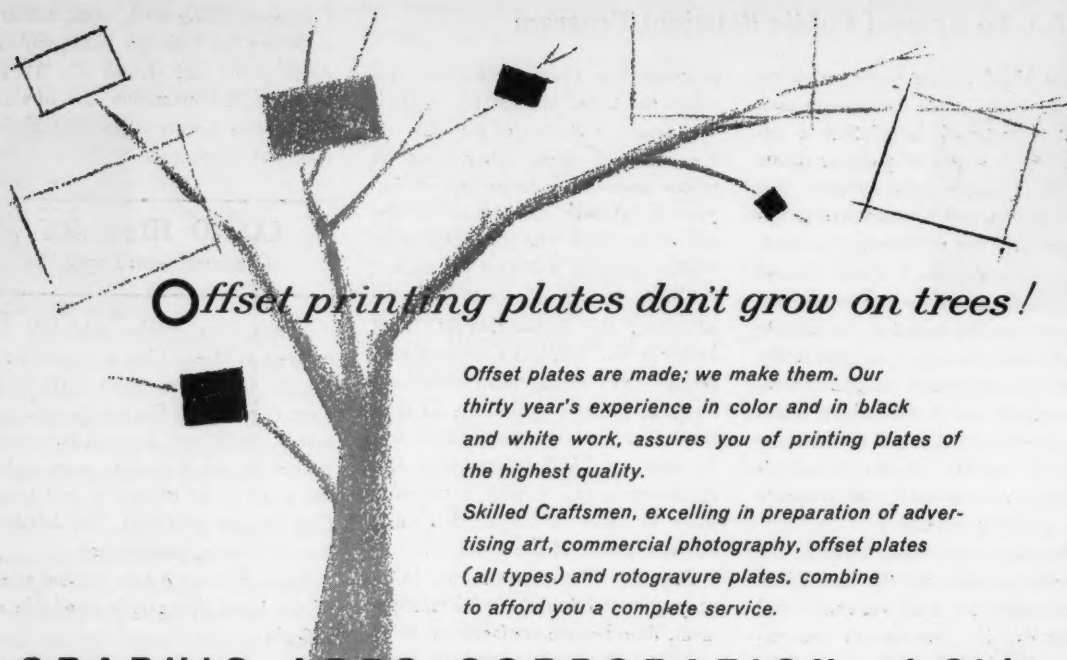
Currier continued to cater to political candidates, when, in 1848, the Democratic Free Soil Party emerged as a third party. In 1860 the Whig Party split into three factions and Currier served them all. He was not, however, the only publisher of prints vying for this popular and prosperous trade. Kellogg Co., an important lithographic firm, was Currier's keenest competitor in campaign art.

By 1876 campaign banners had reached poster size with the competitors of Currier & Ives cutting in on their original enterprise. By 1880, however, the practice of publishing campaign banners waned, likewise the habit of publishing smaller prints of candidates and presidents. Too many cooks had spoiled the broth.

### Dean of American Lithography

If Nathaniel Currier can be called the "Father of American Lithography" for reasons of his having fathered so many stone offspring, his key artist, Louis Maurer, who delivered them, may be called the "Dean of American Lithography."

On the occasion of his 100th birth-



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Offset plates are made; we make them. Our thirty year's experience in color and in black and white work, assures you of printing plates of the highest quality.

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20" x 24" — .005  
REGULAR BASE

**\$5<sup>00</sup>** each

20" x 24" — .003  
THIN BASE

**\$6<sup>50</sup>** each

22" x 28" — .005  
REGULAR BASE

**\$8<sup>50</sup>** each

PACKED: SAME VALUE  
— 2 sheets to a tube

### 20 x 24 — .005 OR .003 FILM BASE

LINE	#1	#2	#3	#4	#5	#6	#7	#8
65	**	X	X	X	**	X	X	X
85	**	X	X	X	**	X	X	X
100	**	X	X	X	**	X	X	X
110	**	X	X	X	**	X	X	X
120	X	X	X	X	X	X	X	X
133	X	X	X	X	X	X	X	X
150	X	X	X	X	X	X	X	X

### 22 x 28 — .005 FILM BASE

LINE	#1	#2	#3	#4	#5	#6	#7	#8
120	**	X	X	X	X	X	X	X
133	**	X	X	X	X	X	X	X
150	**	**	X	X	X	X	X	**

\*\* NOT AVAILABLE

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OTHER COUNTRIES: \$9 [ ] 1 year      \$15 [ ] 2 years

1. Lithographing plants and employees, including private plants, combination lithographic and letterpress plants, metal decorators, lithographic trade platemakers including employees.

☐ Subscription in company name

☐ Owner, managing officer

☐ Superintendent, foreman, etc.

☐ Other employee (please specify)

☐ 2. Letterpress printing plant including employee (if you also do lithography check under No. 1 above).

☐ 3. Manufacturer, jobber, dealer in lithographic equipment or supplies including employees.

☐ 4. Library, college, school, trade association, instructor, student.

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day in 1932, Maurer was honored by print collectors the world over. The Old Print Shop in New York held an exhibition of his prints in honor of the birthday and his contribution to American Art.

In 1872 following his eight-year employment with Currier & Ives, Maurer started his own lithography business, which he maintained until his retirement in 1884. The year Maurer retired, 1884, was an active one for printmakers. Marine scenes were very much in vogue that year and Armstrong and Co. portrayed a group of lithographs in 26 colors depicting American yachts, priced at about \$25.

#### ***Washington's Farewell***

In 1848, Currier immortalized the 1783 Washington Farewell with a print showing General Washington with full wine glass in hand, looking benignly at his gallant company and saying, "With a heart full of love and gratitude I now take leave of you."

However, in 1876, the centennial year, when Currier & Ives reissued the same print, the firm, mindful of public sentiment, deleted the wine glass.

#### ***Sons of Temperance***

The Sons of Temperance, an order organized in New York in 1842, apparently objected to Currier's 1848 Washington's Farewell and remem-

bered this when it was reissued in 1876.

Perhaps, too, Currier & Ives did not wish to hurt the sale of prints on the temperance theme. In 1835 Maurer designed and lithographed companion prints which warned against intemperance. Currier was the publisher and the subjects were comical in design, but serious in intent. In a typical "before" and "after" study, the first print showed a smiling and still prosperous inebriate with money in hand being cordially welcomed by the bartender. The companion print shows the inebriate, money now squandered, begging for a "pick me up" from the bartender, who repels him.

"Facing The Enemy" was another popular temperance print. It showed a village carpenter seated at an open window in his shop, his face contorted in conflict as he considers a decanter of spirits on the window sill. Nearby a poster on the wall invites him to a village temperance meeting.

#### ***Speed Important***

Like the publisher who turned out "The Great Fire of New York" in 1835, placing the print of it for sale a few months later, Currier & Ives, too, were imbued with the idea of making their prints as timely as possible. An example of their speed occurred when the passenger steamboat, Lexington, burned.

Since their presses were not equipped for producing anything but black and white impressions, and since their sales depended upon the brilliance of their hand-colored lithographs, C. & I. had an army of young women on call to color the unnumbered bales of monochromes issuing from their on-the-spot presses.

As a result of the speed involved and their immediate release, the manual coloring of them was not always uniform.

#### ***Hand-Colored Lithographs***

The transparency and ease of coverage made water color a popular medium for the embellishment of black and white prints. Crayon was sometimes used, although unless the coloring were confined to insignificant areas, and applied with laborious skill, the application of opaque crayon tended to obscure the basic pattern of the print. There are, however, instances of prints tinted partly in transparent water color and partly in gouache or opaque color. An example of this is the well-known engraving of Franklin at the French Court, 1838.

Certain prints, however, such as the fine presidential portraits, displayed the utmost skill in lithographic art. These were hand-colored outside the Currier & Ives shop in the professional studio of skilled artists. This was a timely pastime for such artists who could use the Currier & Ives coloring stipend as a bracer in an otherwise uncertain profession. ★

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**PAPERS**

BUSINESS PAPERS • TEXT & COVER • OFFSET • BOOK

## PRINTING WEEK

(Continued from Page 39)

made by A. E. Giegengack, former Public Printer of the U. S.

Among the sponsoring groups for PW was the Dayton Litho Club.

### Houston

Edward Rocky, president of the Houston Litho Club, and William Kauzlarich, past president of the club, served on the committee that made this city's PW observance a success. General chairman of the committee was J. V. Burnham, who is vice president of the Craftsmens club. A printing exhibit was featured in local office buildings. Miss Lynda Moore reigned as "Miss Printing Week" at the annual banquet Jan. 19 in the Rice Hotel.

### Los Angeles

"Printing Tells It Best" was the theme of the 1961 Los Angeles County Printing Week observance. The theme continued the stress of recent L.A. Printing Weeks that has underlined the advantages and uses of printing. All segments of the graphic arts industry were represented in the celebration.

According to PW chairman William Retchin, the entire event was geared to one purpose . . . "making printing buyers and potential printing buyers realize that, in the field of advertising and communications, where all expenditures must be carefully scrutinized, printing is irrefutably the number one means of communication.

"Actually the local observance was directed towards telling that 'Printing Tells It Best' in two ways," Mr. Retchin said. "First, the public was urged to greater use of the graphic arts in everything from business cards to the housewives' personal stationery, while at the same time decision-making groups and individuals learned of the economic advantages of using printing to communicate ideas and sell products."

He added that the public was informed of the fact that 23,000 local persons are directly dependent upon the graphic arts industry for their

living and that Los Angeles, the nation's third largest graphic arts center, has 1,000 letterpress printers, 400 lithographers, 51 commercial engravers, 80 trade typesetters, 14 typographers, 60 binderies, 50 newspaper plants, 288 weekly newspaper publishers, 10 commercial newspaper plants, 50 offset platemakers, 75 blue-print and photocopyers, and 375 advertising agencies.

This year two attractive members of the industry were chosen as the Printing Week Queen and Princess, reigning over the many printing activities. They are Queen, Caroline di Fruscia (left), Stationer's Corp. and Princess, Shirley De Lancey, Economy Litho. Among their many Printing Week appearances were at the annual banquet Jan. 20 at the Moulin Rouge in Hollywood.

### Miami

The celebration of Printing Week in Miami, awards were made to outstanding graphics students of Dade County schools at a banquet sponsored by Printing Industry of Greater Miami on Jan. 16 at the Everglades Hotel. Officers and members of the Advertising Club of Greater Miami, Direct Mail Club, South Florida Litho Club, Art Directors Club, and Greater Miami Association of Advertising Agencies, joined in the celebration.

Editor William Baggs of the *Miami News* was featured speaker, giving a talk on the importance of the printed word and the effect it has had on the advancement of our civilization.

Charles M. Leavy, president of Printing Industry of Greater Miami, Inc. and master of ceremonies at the meeting announced that the Printing Industry organization had recently formed a college scholarship fund to provide funds for deserving young Dade County students who wish to further their education in the graphic arts.

As part of the Printing Week celebration, displays of fine printing produced in Miami were on exhibit at the Everglades Hotel and in the downtown Florida Power & Light Company window.

Theme for the PW celebration was:



### SCREEN TINTS

Incomparable quality! Available in 6 values, 133 and 150 line rulings, 20 x 24 in. reg. base film. 1 per tube. \$95.00 per doz. \$52.50 per 1/2 doz. Singly, \$10.00 each.



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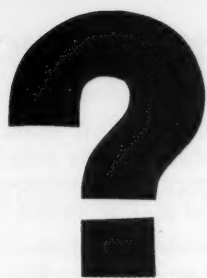


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the Miami Picture."**

## **Toronto**

A workshop for printing buyers headed the program in Toronto. PW celebration informed the public that the printing industry employs 100,000 Canadians, more than any other manufacturing industry in the Dominion.

Purpose of the workshop was to "offer people who buy any form of printed material an opportunity to learn how their dealings with the graphic arts industry can become more effective and more profitable in the future."

## **Utah**

The Utah Graphic Arts Council sponsored a full program of PW activities. Among them was a talk by a businessmna on "How the Printing Industry Can Help Me In My Business," a talk on magnetic ink imprinting, a presentation by DuPont on masking, and a recruitment panel consisting of a teacher, a student, a printer and a publisher.

Miss Kathy Burbridge, of West High School, was crowned Printing Week queen. She gave a talk entitled "What Has Printing Meant to Civilization?" ★

## **EDUCATION**

*(Continued from Page 46)*

*for future managerial responsibilities.*

5. *The continuing education of the manager is for many firms a first order of business. Indeed, in industries such as printing there has been a remarkable expansion of management development activities, whether at the level of the firm or at the level of the local or national industry association.*

Carnegie Tech has concluded, with evidence such as this, that new dimensions are required in the undergraduate education of graphic arts managers. The emphasis in the new program on science, on rigorous management studies, and on design represents a response, fundamentally, to the changing nature of the graphic arts industries themselves. ★

## **TECHNICAL SECTION**

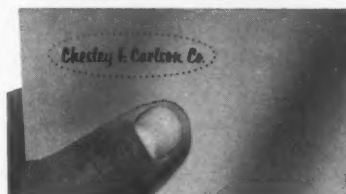
*(Continued from Page 54)*

ing problems. "As an approximation, uncoated papers should have a Lovibond-PATRA pH index of 100 or above. Similar specifications can be built up for other paper pH requirements."

The smear indicator method may be used by either papermaker or printer. "For the papermaker who is using the test as a quality control on a standard line, it will prove satisfactory."

Printers would be able to check successive consignments of the same

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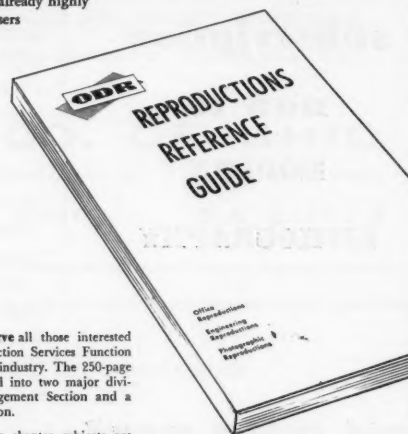


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paper or papers of similar manufacturing history, and would be able to tell whether papers would be satisfactory from an ink drying point of view. ★

## NEW PRODUCT

(Continued from Page 53)

tion of this system are quite evident and give us a look at the future, involving radically different masking procedures yielding improved results from simplified procedures.

### References:

1. Masking Color Transparencies, Kodak Graphic Arts Data Book, 2nd ed., 1960.
2. Q Sheet No. 107, Kodak, Revised Camera Back Masking with Silver Masks.
3. Edward Glauder, Some Tips on Camera Back Masking, LTF Research Progress No. 45.
4. Masking with MultiMask Film, Gevaert Photo-Production, Belgium.★

## PHOTO CLINIC

(Continued from Page 59)

are usually the same but the openings vary in accordance with screen size. In this way the screen size is related to the film size and prevents another form of screen damage — embossing or scratching of a small area in the center of a large screen.

Avoiding the need for cleaning contact screens is by far the easiest and cheapest course and points out the truth of the old adage — “an ounce of prevention is worth a pound of cure.”

### Relax Controls with Stable Film?

*Q: Do the new dimensionally stable litho films completely eliminate the need for temperature and humidity control?*

V. A. S., NEW YORK

A. Not at all. The so-called dimensionally stable materials are not immune to changes induced by heat and moisture, although to a lesser degree than the older acetate base materials. Consider also that photographic films are made up of a base material and one or more gelatin layers. While the base stock may possess a high resistance to change from temperature and humidity variations, the gelatin layers do not. Thus, the stresses induced or relaxed in the gelatin

layers influence the dimensional stability of the coated film.

When the size tolerances are extremely critical it will be desirable to have temperature and humidity control. But even with uniform atmospheric conditions it will still be necessary to provide uniform treatment of the processed negatives. You can't wash one film for a few minutes and let another soak for hours, and expect the two to register. Neither can you expect size retention of two films, one of which is dried naturally, the other dried with heat.

A detailed treatment of the problem, and what to do about it, is provided in Kodak's pamphlet, Q-34.

### Book Review

FOCAL ENCYCLOPEDIA OF PHOTOGRAPHY, Desk Edition. 1298 pp., 5½ x 8¼", \$6.95, The MacMillan Company, 60 Fifth Ave., New York 11.

This desk edition of the *Focal Encyclopedia of Photography*, although smaller in size, contains the full text and diagrams of the original \$20 edition. From A to Z, the 2,000 entries cover every aspect of photographic application and technology. Entries consist of brief definitions, summaries or complete articles. By adequate cross-reference the reader is directed to related material.

This is actually a one-volume photographic library. The information contained therein covers theory, technique, history and equipment. The text is profusely augmented by charts and diagrams as well as by an abundance of supporting data, formulas and working instructions. Appropriate cross references, an excellent book list and valuable supplementary material increase the usefulness of this volume.

The thoroughness and organization with which the Encyclopedia presents the essential information, makes it an easy-to-read, authoritative reference for a wide variety of photographic data. ★

## LTF DOLLARS

(Continued from Page 43)

with a growing membership in the Foundation, will continue to place demands on the laboratory staff. The Foundation expanded the research

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See page 140

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staff in 1960 and indications are that it will be substantially expanded in 1961.

The approved research projects of the Foundation broadly cover the entire industry. The probabilities are, however, that in certain areas more intensified research efforts are needed and that it may be possible to finance such projects through sponsored research. A special sponsored project for web-offset research probably will be undertaken next year. Additional work in this direction can develop in the metal decorating field and in bank stationery, particularly with respect to magnetic ink printing. All this will lead to a bigger, better and more productive research laboratory.

In general terms, with administrative costs apportioned to the two main functions of the Foundation — research and education — about two of every three dollars received from all sources are spent in the research and technical service-to-members function of the Foundation. About one-third of the total income is devoted to the education program. Our administrative and public relations expenses are being held to a minimum. I am happy to report that in this area we have had an increase in new members in the last 15 months of more than 170. Yet we should have many more than the present 1,000 members.

#### More Research Needed

While LTF research has been the outstanding cooperative effort in the graphic arts industry, we must face the fact that far more needs to be done. Industry in general will be more than doubling its research expenditures in this decade. The rate of development and change will continue to accelerate. While the Foundation performed vital services to the industry in the past 20 years, the job ahead is a far bigger one and the value of the Foundation to its members is going to become more important than in the past.

On the education side, the training problem ahead for the industry can be termed almost gigantic. Not only will far more men need to be trained in the next 10 years than were trained

in the past 10, but the general level of training must be raised substantially. These are the jobs ahead for the Foundation and I can assure you that LTF is adjusting its policies, expanding its programs, and is getting ready to meet its constantly increasing responsibilities to its world-wide membership.

In my opinion, membership in the Lithographic Technical Foundation is one of the great bargains of all time. The Foundation operates on dues and contributions of only \$230,000 a year, of which about 25 percent comes from suppliers. Lithographers, then, contribute about \$175,000. In return, the Foundation generates a program costing more than \$450,000.

If a monetary value can be put on research and education, the Foundation returns more than \$450,000 a year to the industry. This is more than a 250 percent return on lithographers' investment each year. I don't know where else your money can be invested to better advantage. Not only are your dues working for you, but so is an additional \$2,500,000 in the form of endowments and other assets.

Little wonder that LTF is a world-renowned example of independent, cooperative research wherein hundreds of small businesses share research advantages normally restricted to our huge corporations — and all this without government subsidy!

Lithographers have a unique opportunity to help not only their own plants and industry, but the American way of life, by supporting the Lithographic Technical Foundation. ★

### COLORTONE

(Continued from Page 37)

newest post-war equipment; and with the thought in mind that hot metal equipment would largely be replaced in the future by photocomposition (particularly in the lithographic industry) we installed two Fotosetters for the majority of our composition. Using this equipment in connection with our high speed web-fed and quality sheet-fed production, we are able to deliver fast, economical and quality color.★

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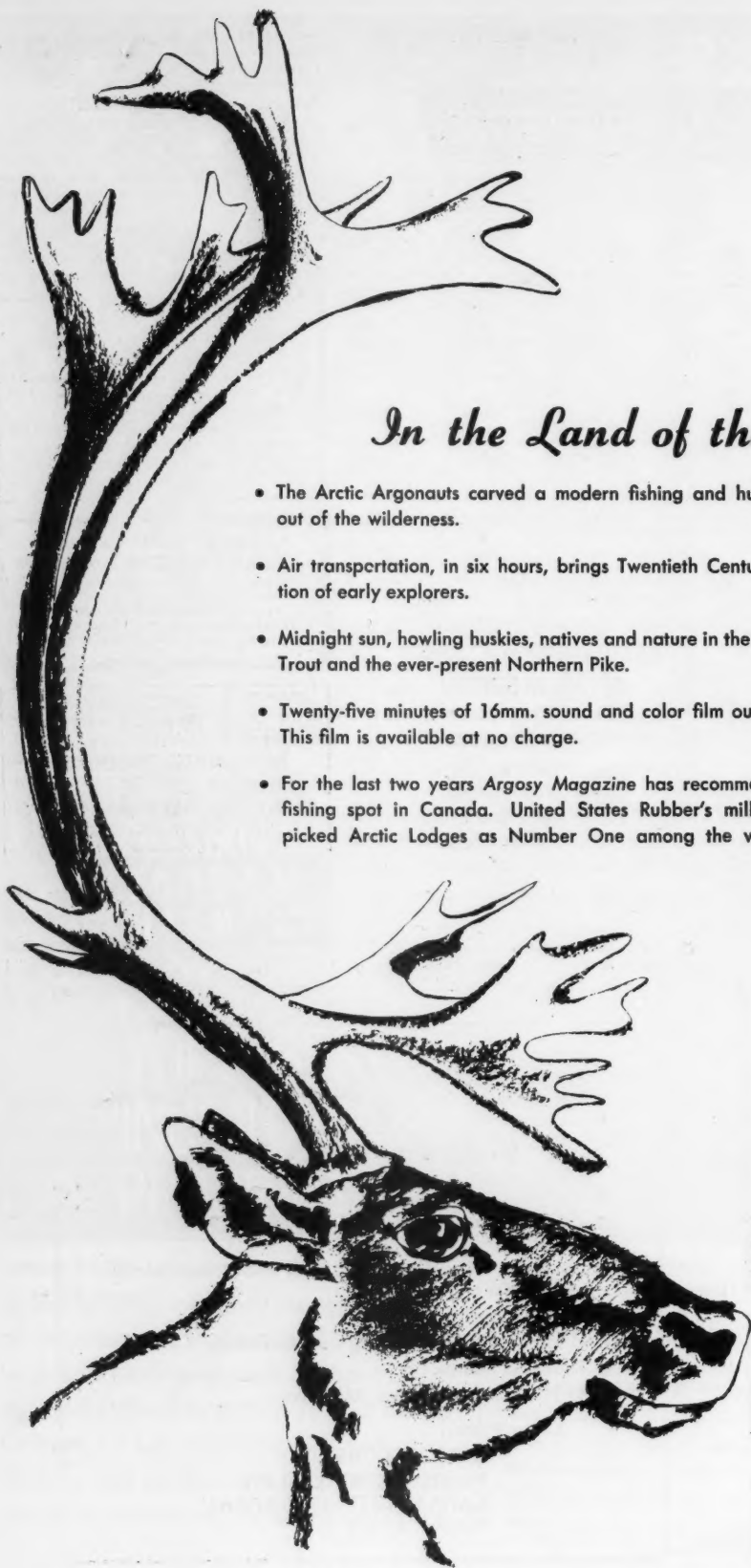
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#### Union Officer Honored

William Dawson, retiring recording secretary of Local 27 of the ALA in Montreal, Canada, was honored during January at a banquet attended by his fellow union members. Mr. Dawson had served in various capacities with the union for 22 years. He was a lithographic platemaker and prover, having worked in the business for 34 years.

#### Novelty Map Scores in St. Louis

A wallet-sized folder, that snaps open into a multi-colored map of downtown St. Louis, is being distributed by business men and merchants in the downtown area to stimulate business sales.

The map, produced offset by Falk-Verlag of Hamburg, West Germany, was bought by Downtown St. Louis, Inc., for redistribution at cost to its members.

To date 18,000 of the maps have been distributed by various companies. The map also shows direction of traffic on one-way streets, and all prominent downtown business and hotel locations.

Local printers reportedly admit that it would be practically impos-

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sible to produce the gimmick star shape fold at the 7-8 cent apiece cost downtown merchants pay for the piece. One St. Louis printer, bought a quantity of the maps for distribution to its customers.

#### Review Company Communication

Dr. Clair E. Hubert, associate professor of psychology at the University of Cincinnati, and management expert, spoke on "Communication Within a Company" at a dinner meeting of the production management section of the Graphic Arts Association of Cincinnati on Jan. 10 in the Cincinnati Club.

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### O'Brien Named Lanston Manager

Lanston Monotype Co., Philadelphia, has named Cornelius O'Brien as its eastern dealer manager. Mr. O'Brien was formerly sales manager



Cornelius O'Brien

for the MacBeth Arc Lamp Co. and sales manager for Robertson Photo-Mechanix. Mr. O'Brien is well-known through past attendance at NAPL Conventions and is active in the Philadelphia Litho Club.



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### Darby Elects Two V.P.

The Darby Printing Co., Washington, has elevated O. Edward Johnson to vice president, manufacturing and E. B. Hundley to vice president, sales. Both positions were created at the company's December board meeting.

Mr. Johnson was formerly manager, manufacturing division, and Mr. Hundley, manager, sales division.

Established in 1872, Darby has grown to one of the largest printing firms in the city. Last year commercial sales rose 25%, and several new pieces of equipment were installed. In addition, the plant was completely air conditioned to further insure quality control. Plant and general offices are located at 2414 Douglas Street, N.E. The company regularly employs 215 people in its plant.

### Oxy-Dry Advances Buhler

Warren G. Buhler, southeastern representative for Oxy-Dry Sprayer Corp., Chicago, since 1952, has been advanced to eastern sales manager. Mr. Buhler's headquarters will be at the New York offices of Oxy-Dry, 331 Fourth Ave.

Prior to joining Oxy-Dry, Mr. Buhler was an engineer with Ward Leonard Electric Co. and an executive with American Type Founders in charge of overseas agencies.

### LPNA

(Continued from Page 79)

afternoon. The annual banquet and dinner dance, will be held in the evening.

The subject of the final session, on the morning of May 5, will be "Mergers, Consolidations and Acquisitions." It will be a discussion of the conditions leading to a decision by the operators of a business to merge, and the steps necessary for both companies in approaching a consolidation.

### STEVENS

(Continued from Page 79)

graphic arts groups, frequently on the subject of good management procedures, and to publish two volumes of the industry classic, *The Lithographer's Manual*.

In addition, he edited and published the *Photo-Lithographer's News*, later titled *The Photo-Lithographer*. The publication was taken over in 1939 by the present owners and renamed *Modern Lithography*.

Mr. Stevens has had a varied career in the graphic arts, having served as a lithographer, a supply representative and a trade association officer.

He started in the trade as a Linotype and Ludlow operator, later taking an interest in offset platemaking and presswork which led, in 1940, to the position of plant superintendent at Edward Stern & Co., in Philadelphia. He has long been a member of both the New York and the Philadelphia Litho Clubs, serving as president of the latter.

He was one of a small group of litho club representatives who foresaw the need for a nationwide organization of litho clubs, and was a prominent member of the organizing group of the National Association of Litho Clubs, serving as its second president, in 1947. He is currently a member of the Standing Planning Committee of NALC.

In 1950 he joined the Miehle Co., now a division of Miehle-Goss-Dexter, serving first in New York and most recently in Philadelphia.

His participation in association work, in addition to his close affiliation with NALC and local club affairs, included a term as executive secretary of the NAPL and the Metropolitan Lithographers Association in 1946. In that position, he specialized in technical problems, cost surveys and labor relations work.

He has also received wide recognition as the moderator of the technical session at the annual convention of NAPL for many years. He was honored by NAPL several years ago at a convention of that group for his important contributions to the industry.

Mr. Stevens has been a frequent speaker before litho clubs and other graphic arts groups, most frequently on the topic of copy preparation, on which subject he wrote the popular volume, *How To Prepare Art and Copy for Offset Lithography*.

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## TALE ENDS

THE fact that people make more phone calls from red booths than from olive drab is cited as one of the proofs that color plays a really vital part in persuading customers to make decisions. This point was made in an article last month in the *New York Times* by Robert Alden, dealing primarily with the work of Howard Ketchum, who bills himself as a "color, design and illumination engineer."

Mr. Ketchum makes it his business to counsel manufacturers and designers on the use of the color that will have the greatest motivational effect. As an example, he has observed that a vast number of packages on the average grocery shelf are red and white. "Not only that, the reds are pretty much identical. There are thousands of varieties of basic red that could make a package noticeable. But for some reason even these are ignored."

Mr. Ketchum's most potent example concerns the olive drab phone booths, painted by the New York Telephone Co. with cheap surplus paint after the war. "It was a bad investment," he feels. He suggested that the booths be painted a bright red instead. They were, the *Times* article reported, and business in the booths increased by 600 percent.

Colors can be used to give an effect of warmth or coolness, to appeal to men or to women. Analyzing the market and determining who makes the decision (80 percent of the time a woman decides on car color, for instance) can help the manufacturer design his product with colors that will appeal to the appropriate sex.

Mr. Ketchum's observations on color apply equally to advertisements, products and packages, he declares. Lithographers take note.

The always helpful bulletin of the National Association of Photo-Lithog-

raphers recently contained some interesting pre-tax time suggestions for lithographers. The association suggests that now is a good time to review company programs with an eye toward saving money on income tax. NAPL suggests eliminating inventory supplies with questionable value (dried ink, odd lots of paper, etc.) reviewing accounts receivable and bad debt reserve accounts, and setting up an accrued vacation wages payable account.

The NAPL bulletin regularly offers practical and timely advice on all sorts of litho problems. It also acts as a forum for exchange of information on new equipment and tech-

niques, a service that seems to please a large number of members.

Magazines outside the realm of the printing industry are starting to take notice of the big advances that have been made in our field in recent years. *Barron's*, the financial weekly, recently turned its attention to the graphic arts, mentioning some of the more important developments in equipment and methods.

In an article entitled "The Printed Word, Expanding Markets, Better Equipment Give It Luster," *Barron's* describes the installation of a giant web-offset press by the Cottrell Division of Harris-Intertype, the development of the H-I "Wrap-Around" press, and the company's Fotosetter and Monarch Typesetter. Other firms receiving mention in the article include Miehle, Photon, Hoe, Miller, ATF and Mergenthaler.

Among the graphic arts firms mentioned are Security-Columbian Banknote Co., Stecher-Traung, Western Publishing Co., and W. F. Hall.★



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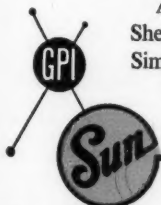


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